

# Banned in Britain

NO. 1

Horror/Splatter/HONG KONG Heroic

Bloodshed-Film 'zine

COME  
GET  
NAKED  
WITH:

NASTIES

MANGA

TRASH

Pasta -  
WESTerns

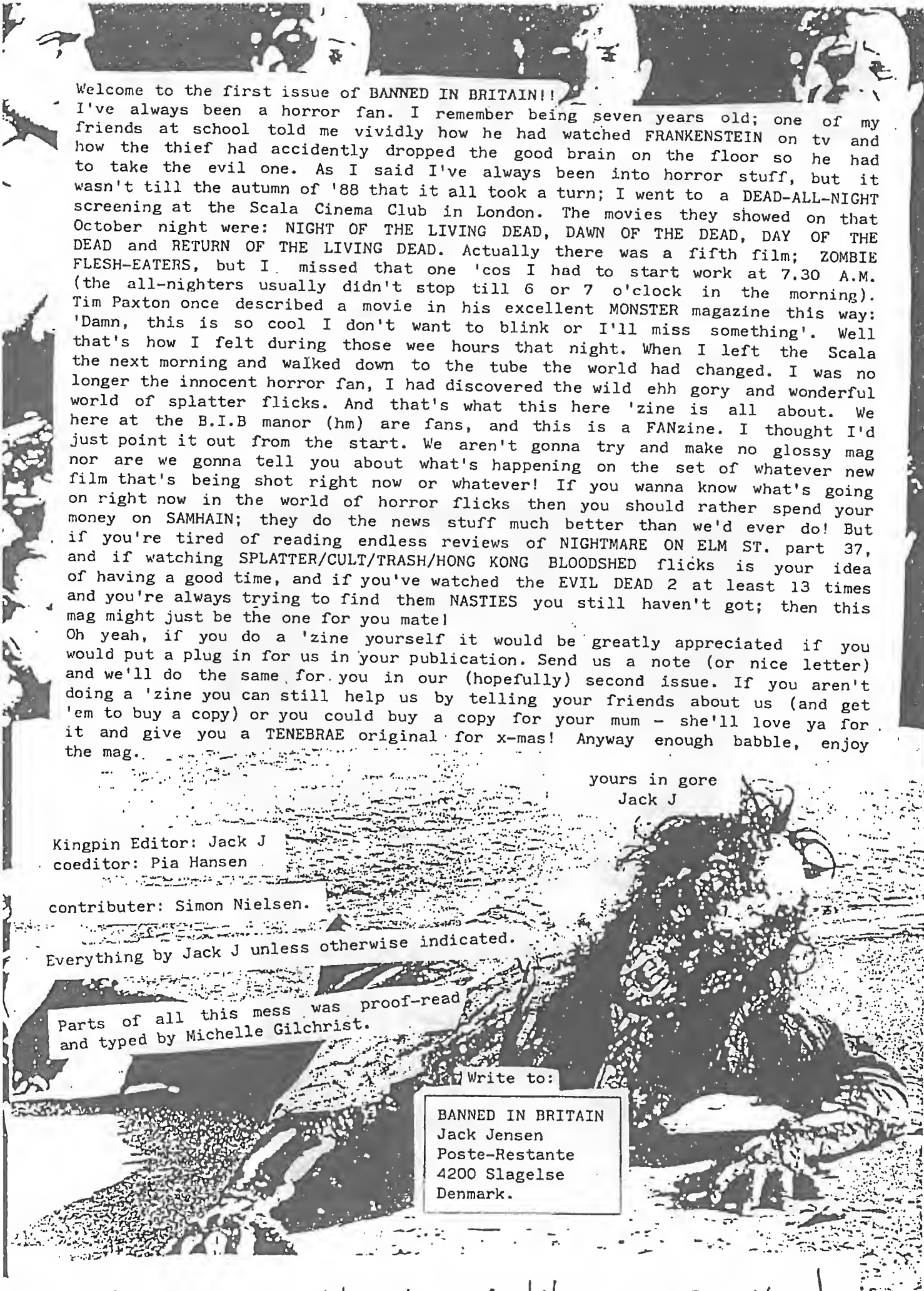
UNDERGROUND -

FLICKS

TO AVOID  
FAINTING  
KEEP REPEATING,  
IT'S ONLY A MOVIE  
..ONLY A MOVIE  
..ONLY A MOVIE  
..ONLY A MOVIE  
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..ONLY A MOVIE  
..ONLY A MOVIE

IN  
YER  
FACE!!

Late-nite  
trash teevee



Welcome to the first issue of BANNED IN BRITAIN!!  
I've always been a horror fan. I remember being seven years old; one of my friends at school told me vividly how he had watched FRANKENSTEIN on tv and how the thief had accidentally dropped the good brain on the floor so he had to take the evil one. As I said I've always been into horror stuff, but it wasn't till the autumn of '88 that it all took a turn; I went to a DEAD-ALL-NIGHT screening at the Scala Cinema Club in London. The movies they showed on that October night were: NIGHT OF THE LIVING DEAD, DAWN OF THE DEAD, DAY OF THE DEAD and RETURN OF THE LIVING DEAD. Actually there was a fifth film; ZOMBIE FLESH-EATERS, but I missed that one 'cos I had to start work at 7.30 A.M. (the all-nighters usually didn't stop till 6 or 7 o'clock in the morning). Tim Paxton once described a movie in his excellent MONSTER magazine this way: 'Damn, this is so cool I don't want to blink or I'll miss something'. Well that's how I felt during those wee hours that night. When I left the Scala the next morning and walked down to the tube the world had changed. I was no longer the innocent horror fan, I had discovered the wild eh gory and wonderful world of splatter flicks. And that's what this here 'zine is all about. We here at the B.I.B manor (hm) are fans, and this is a FANzine. I thought I'd just point it out from the start. We aren't gonna try and make no glossy mag nor are we gonna tell you about what's happening on the set of whatever new film that's being shot right now or whatever! If you wanna know what's going on right now in the world of horror flicks then you should rather spend your money on SAMHAIN; they do the news stuff much better than we'd ever do! But if you're tired of reading endless reviews of NIGHTMARE ON ELM ST. part 37, and if watching SPLATTER/CULT/TRASH/HONG KONG BLOODSHED flicks is your idea of having a good time, and if you've watched the EVIL DEAD 2 at least 13 times and you're always trying to find them NASTIES you still haven't got; then this mag might just be the one for you mate!

Oh yeah, if you do a 'zine yourself it would be greatly appreciated if you would put a plug in for us in your publication. Send us a note (or nice letter) and we'll do the same for you in our (hopefully) second issue. If you aren't doing a 'zine you can still help us by telling your friends about us (and get 'em to buy a copy) or you could buy a copy for your mum - she'll love ya for it and give you a TENEBRAE original for x-mas! Anyway enough babble, enjoy the mag.

yours in gore  
Jack J

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coeditor: Pia Hansen

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Everything by Jack J unless otherwise indicated.

Parts of all this mess was proof-read  
and typed by Michelle Gilchrist.

Write to:

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Denmark.

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## THE MOST CONTROVERSIAL CULT HIT SINCE MAD MAX

"THE BEST AUSTRALIAN FILM IN 10 YEARS...  
LIKE A CROSS BETWEEN *MIAMI VICE* AND *NEAR DARK*."

EEK! RRR FM

"MACABRE AND HILARIOUS BLACK COMEDY...  
BIZARRE AND DARING...A KICK-ASS CULT CLASSIC."

FATAL VISIONS

"ERUPTS IN SEX, GORE, BIZARRE HUMOUR, INTELLIGENCE, DEPTH."

TRUTH NEWSPAPER

"OVER-THE-TOP NON STOP ACTION...  
MAKES *MAD MAX* LOOK LIKE A BOY SCOUT JAMBOREE."

PEOPLE MAGAZINE

### BLOODLUST

dir: Richard Wolstencroft and Jon Hewitt.

I was standing in a second-hand record shop in Melbourne a couple years back. On the way out (paying for my NOMADS records which I've never been able to find over here, I mean NOMADS are from bloody Sweden for fucks sake, and I have to go half way round the globe to find 'em! Bad distrobution or what!!) Anyway, I saw this here poster, the one on the back cover, and it mentioned a new gory australain flick that had been BANNED IN BRITAIN. So I thought; whoa, can't be that bad if it was too much for the Brit censors, right! It was showing at the GLASSHOUSE CINEMA. The night I went to see it was the last night it was showing but even so the cinema was full - ok so it's a small cinema butt still; it had recived rave reviews and quickly gotten popular among horror/gore fans. It also became the winner of the FINALIST AWARD-BEST FILM award at the Houston International Film Festival in Texas.



The film is set in an unnamed city which happens to be Melbourne, an is about three modern-day vampires of their fellow vampires have beer killed by a group of religious fanatics from Hell! So our vampire friends decide to rip-off the mafioso's gambling takings and then leave town. Before doing so they let them selves loose on the town to 'recharge'!! Then they steal tons of \$\$\$ from the mob and make a run for it but right behind them are the mafia, the religious fanatics and two American dressed cops (don't ask why). There're things going on all the time. The film is very gory, there's lots of cool stuff in this film too much to mention. It's without a doubt one of the best flicks I've see since ehh EVIL DEAD 2!!! I must admit I haven't got a clue why no one has has discovered it over here. I haven't seen ANY reviews of BLOODLUST in any non-Australian mags/zines. Of course it might have been featured in FANGORIA, I wouldn't know I stopped reading that yrs ago. BLOODLUST has been released on PAL tape in Australia by FATAL VISIONS video label THE CULT MOVIE LABEL.



Find it now, it's one of the best  
up there with BAD TASTE

# chinatown cinema

108 Lonsdale Street, Melbourne

## BLACK MAGIC WITH BUDDHA

aka BLACK MAGIC WITH BUTCHERY  
directed by Lo Lieh.

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Two adventurers find a mummy in a grave in a cave in Thailand. They open the mummy's head and take out the brain. One of them, Ben, brings it with him back to Hong Kong in a little wooden box. Once back home in HK, Ben wants to use the brain to gain wealth. The brain has some kinda power, and by using black magic Ben can get it to help him reach his goal. But as in so many other 'black magic' films from HK, the main character is truly a bad egg, and westerners often find it hard to deal with a film that doesn't have a good looking hero, who at the end score some equally good looking chick! Well as I said, Ben uses the brain to become rich, but as so often when you sell your soul to the evil forces, there is a price to pay: when Ben has got his wealth he must return the brain to where he took it. And as it is also often the case, our 'hero' doesn't wanna fulfil his part of the deal. And so heaps of weirdo stuff take place due to the brain being pissed off with Ben: Ben's family find dead dogs and monkees 'round the house, while Ben is driving his car blood suddenly gushes down the front window, the evil brain changes to a bigger size and hides in the fridge! There is also some amazing wild gory scenesa contaning quite a bit of the old gooey red stuff: Ben chucks up pieces of brain, the pieces collect them selves into a full brain and then tries to escape a good magician, who trys to zapp the brain with, like, a zapping spell! Ben is also attacked by the brain that then opens his head so that his own brain is spurting out everywhere and down his face like gooey porridge! And heaps of other wild stuff happen! The flick is directed by Lo Lieh, who also acted in the BLACK MAGIC films, and also in HUMAN SKIN LANTERNS. The style of BLACK MAGIC WITH BUDDHA is similar to that of BLACK MAGIC 2 (and probably also BM 1 and HUMAN... but I haven't watched those, unfortunately!) and THE RAPE AFTER. These are movies with black magic and gross-out stuff that you don't find in any western films, there is an almost nasty feeling that follows you thru the whole movie! All these films are highly recommedable! They also steer away from the hopping vampire/ghost movies in that they are played straight. There is none of the, other wice well-known HK slapstick humour. The only funny scene in BMWB is entirely due to the version I watched wasn't shown in its letterboxed original format but had been changed to the tv format, which meant that in one scene you see a knee sitting at a table talking to a hand on the other side! The subtitles were, well, lets just say they were a bit hard to read, with words missing at the beginning and at the end of lines, odd grammar and ehh unusual spelling. But on the other hand, this here is a Danish fanzine and who be am I to slag other pepples off for doingg inkorrekt inglish! But anyway, when a film is as good as this who gives a fuck!

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version reviewed: Hong Kong release in Cantonese with Chinese and Englisjh subs.

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STORY OF RICKY  
aka RIKI-OH/RICKY O  
dir: Lan Nai Ka

What's the goriest splatter flick you've ever watched, eh? Do you think the ultimate gore movie is Braindead, or Tenebrae maybe? Well if you do, I can understand that; those films are pretty gruesome. But trust me - there's one movie that puts them all to shame, and logically that film is what this attempted review is all about. The film in question, as the headline suggests (clever huh), is Story of Ricky. Lemmesay straight away it is amazing! You know, I've seen a few gory movies in my time but this one tops them all. It's a blast! The story is about this guy Ricky who gets thrown in the slammer. The film is set in the year 2001 and all prisons have been privatised. Once he is inside some violent gang members wanna beat him up because ... well, that's what violent gangs do! Unfortunately for them, Ricky is real strong, knows Kung Fu and stuff and doesn't hold back from harming his attackers. Actually, we get to see Ricky ripping arms off, thrust his fist through other prisoners' stomachs, hit someone so hard on the back of the head that his eyes pop out, smash another bloke's head in and much much more. Trust me my ugly friend, this really is the most gory movie I've ever watched. There might not be any more blood than in Braindead, but due to the more realistic tone of the film (despite the almost cartoon-like violence) it seems more violent!

MARK OF THE DEVIL  
aka HEKSEJAGT

dir: Michael Armstrong

This film is basically set in the 18th century and it deals with witchhunting. A particularly nasty witchhunter named Albino (Reggie Nalder) spends most of his time tracking down and burning witches. None of them are actually real witches but he gets a kick out of being able to burn women if he doesn't like them; for instance,

if they don't wanna have sex with him or if he doesn't like their boyfriend. There are quite a few gory scenes in this here flick, most of

Oh yeah, speaking of cartoons, the movie has also been made as a Japanese manga but I don't know which came first, the manga or the movie. Anyway, if you consider yourself a hardcore splatter/gore movie fan then get hold of this flick now! It really is a must.



Oh yeah, and for weirdness how about this: one of Ricky's toughest opponents is played by the Japanese female kickass heroine Yukari Oshima. She plays a super Kung Fu fighter that's not so weird, she usually does that (see Angel aka Iron Angels, and Kung Fu Wonder Child). But in this flick she plays a male super Kung Fu fighter! Because she has a short haircut and

isn't the bustiest of gals, she can get away with it quite well. What I would have liked to see was Amy Yip play the role now that would have been strange!

Version reviewed: I was informed that the version I received was a Japanese release, but the film is in Cantonese and doesn't have any subtitles. Considering that they speak Japanese in Japan and not Cantonese, I'm not so sure that my information is right! Anyway it's nicely letterboxed and believe me, it doesn't really matter if you can't understand what they're saying. It is so gory that you don't care! Be aware there is also a version released in Chinese with English subtitles that is 5 minutes shorter than the uncut version.

them being torture scenes and stuff. Oh yeah, it has a foreword like some of the Ilse films, saying 'this is an educational film to show you what must not happen again' yeah right! There are some sequels to this film, two I think, but after having bored myself thru the first one I don't think I wanna make any effort to find the other in the series. Since they made some sequels I'm sure someone out there liked the first one - I didn't, sorry!

Out uncut on tape in Denmark.



# ZINES:

ASIAN TRASH CINEMA. ATC started as a special issue of NAKED!SCREAMING!TERROR! and later became ATC. If you're into the new wave of Hong Kong flicks, and who aren't, then this is one of the best reads. Craig Ledbetter is also the editor of EUROPEAN TRASH CINEMA and these two zines are always crammed full of stuff. Buy it now.

OH MY BRAIN HURTS. 50p. Surely one of the coolest zine-names if you ask me. Neat little zine with both western and asian stuff + ANIME. Get one now!

MANGA MANIA. £1.95. This isn't a fanzine but I've included it anyway coz it's mighty cool!! 132 pages of manga, manga and even more manga! There's also lots of up-dates of whats being released on tape in the UK, US and Japan. It's really good but unfortunately DARK HORSE who release it wont let you subscribe if you live outside the UK and Ireland. Bloody stupid! However you can subscribe to it from FORBIDDEN PLANET in London.

INFERNO. 35DKK. This is the biggest and longest running Danish zine around. Always crammed full of stuff covering all genres; from main-stream to the goriest underground flicks. In Danish.

## OST+ABLG MAGAZINE

AnimeUK. £3.50. More anime/manga. This is the Samhain of the anime films. Helen McCarthy started this as a small xeroxed fanzine and now it's a big colour cover glossy mag. Essential for anime fans! AND you can subscribe to it even if you aren't fortunate enough to on that unexplored island west of Holland!

CAPITOL

Capitol Swanson St. 6504756

澳華戲院

RECEIVED  
28 MAY 1992

ADMIT ONE

VALID FOR FOUR (4) SHOWS ONLY  
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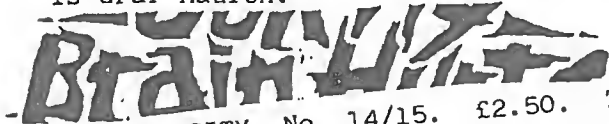
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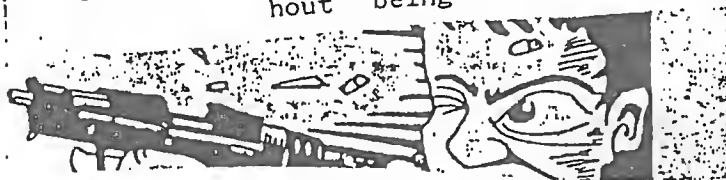
# DOWN IN THE DARKEST AND DEEPEST UNDERGROUND...

In this section I'll list a few cool zines. It's not really an up to date listing of what's available at the moment coz ehh I'm only rarely up to date myself - and why should the fanzine section be up to date when everything else in these pages are way out of date? The zines listed are just a collection of what I like or what I've got lying around. Write to some of these zines, or get 'em from some of the distros mentioned on page 11, they're all good and often provides you with info you'll never ever find in Fangoria. Always remember to enclose a S.A.S.E. or a I.R.C./STAMP. Zine editors are often poor - I am!

**SPLATTING IMAGE.** If you understand German this is THE gore movie fanzine!! Tons and tons of stuff. The editor is Graf Haufen.



**ISSUE TRASH CITY** No 14/15. £2.50. This is the latest issue of TC of a mighty great one too. Tons of cool stuff inc.: MANGA, HAYAO MIYAZAKI (Laputa) article, your guide to get around hout being bored, extreme



**SHOCK CINEMA.** \$3. (\$4 inc p&p in US/\$5 overseas). Another editor-does-it-all zine. This one by Steve Puchalski. Covers gore/trash/psychotronic stuff. Great!

**BLOODY DARLINGS.** No 8 should be out soon. The most depraved underground sleaze zine I've seen! oh yeah, I write for it! Half in English and

**WILLI** half in Danish. **CHUCKS, SHORT CUTS, SUPERVIXENS, BAY OF BLOOD, BETTY BLUE, DRUNKEN MASTER 2, IN THE SOUP, ANIME INCLUDING TOMBSTONE**

**FATAL VISIONS.** This is one of my fave zines too. It's from Melbourne (hey I used to live there!) and covers everythin you wanna read about when you're into alternative cinema! US\$6 overseas.

**MOSHABLE** No 13. 20DKK/US\$3. Simon N's long running hardcor punk/alternative music zine. Cool as fuck! This ish has interviews with Revolting Cocks/Therapy?/NOFX/The Muffs and tons more. There's also a BLAXPLOITATION special. In English.

**SAMHAIN** No 45. £1.75. Do I really have to tell ya about dis mucha? thik not, everyone knows Britain's longest running horror zine. If you're into horror buy this! This ish mostly about censorshit!

RAUMA No 1. 40DKK/£4. Second newest english gore flick fanzine (in case you wonder! B.I.B. is the newest!!). Lots of stuff inc. interviews with Stuart Gordon/Dario Argento/Brian Yuzna/Hugh Gallagher and Jörg Buttgerief. In English!

## Tough Movies · Tougher WOMEN

**TRASH CITY** No 14/15. £2.50. This is the latest issue of TC and a mighty great one it is too. Tons of cool stuff inc.: MANGA, HAYAO MIYAZAKI (Laputa) article, your guide to get around Prague without being bored. Extreme Japanese films, zines & tons more. Buy it if you're into Manga.

**ANIMEJIN,** The Japanese Animation Fanzine Essential if you're into MANGA/ANIME. Articles by Melen McCarthy (Anime! editor). I've only got the first two issues and the price then was £1.40. Check it out.



IN THE LINE OF DUTY aka ULTRA FORCE  
aka POLICE ASSASSINS  
dir: David Chung.

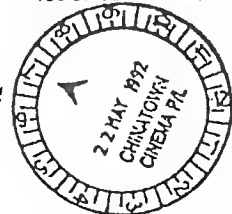
The 'IN THE LINE OF DUTY' series is one of the most popular cop series to come out of Hong Kong. And rightfully so. In this the first entry the main character is played by Michelle Khan who plays a Hong Kong cop. At the beginning of the film we find Michelle on holiday in Japan, and from the word 'go' the action almost pours in over you and never really stops until the end credits are rolling! On her way back to HK two baddies try to hi-jack the plane. On board are also Michael, a security guard from HK police, and Yamamoto, a newly resigned Japanese police officer. Together they fight the highly trained and brutal hi-jackers. Luckily for the passengers Michelle (who is also called Michelle in the film) and the Japanese guy are kinda good at fighting themselves. Asian Trash Cinema stated that Michelle proved that it was possible to 'kick some kung fu ass and look cute at the same time!' And hell yes, she does know how to kick arse (and look cute as well) The fight scenes are amazing, but this is not a kung fu movie as such; sure they fight but the fighting is just one element of this violent cop flick. The film does have a more grim approach than usual in cop flicks I think. One of the three main characters gets brutally killed and his corpse stolen, even after it has been buried! At the end of the hi-jack scene one guy gets his head stuck ~~out~~ thru a broken window, while the plane is still in mid-air, and thus dies a nasty death. When he dies first we see his body from inside the plane and then we see his dead head sticking out on the outside - a scene that was too grim for the German censors, they cut the whole head scene out! (I'm referring to the version shown on German channel 2, ZDF, it might be in the video version. Tho I doubt it!) In Hong Kong Michelle and Co find out that the hi-jackers belonged to a group of terrorists that got together in some unnamed war and has a rule they stick to: 'We live together or die together!' The breaks between the action scenes are short, some scenes are karate scenes, others are gun tooting shoot-out scenes. They might not be ballet-like, in the same way as in the movies of John Woo, but trust me; they work! This film is only the first in a whole

series of IN THE LINE OF DUTY films, unfortunately Michelle Khan only played the main character in the first two films, then she married the boss of D&B FILMS (the company behind the IN THE LINE... films) and stopped acting. The role was then taken over by Cynthia Khan, a Taiwanese actress with similar features, and I must admit she is as fast moving and good at kicking bad guys' arse as Michelle (and cuts too). Actually there has been quite a bit of confusing going on in the underground. A little while back many thought it was the same actress with two different names, a problem that of course only existed among westerners because to them Chinese people simply looked the same! Once you get used to Chinese films/people it's obvious Michelle and Cynthia are two different gals. The film has been released here in Denmark as ULTRA FORCE on sell thru video at £7.00 (70 kr). The release is the uncut

English dubbed version. If you saw the tape at the shop and didn't know the film or just didn't know the alternative title then I'm afraid it's easy to overlook ~~xxx~~ as the cover shows a guy and a gal that are clearly westerners and the guy is in front and indicating that the main character is a man! Which is of course all western macho bullsh\*t but I guess people not into the new wave of HK cinema wouldn't buy the tape if it had Chinese people on the cassette. 'If it aint from Hollywood we don't need it!' Jeg græmmes! Anyway, get hold of IN THE LINE... now. If you are into HK flicks then this is a compulsory buy!

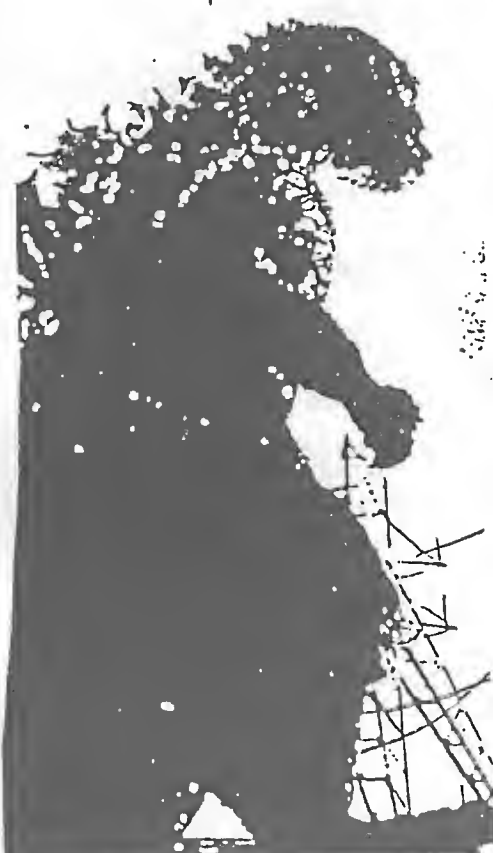
Released uncut/dubbed in English in Denmark.  
The ZDF version was beautifully letterboxed by the way (and cut and dubbed in German!)

京華戲院  
CHINATOWN CINEMA  
108 Longdale Street, Tel: 662 3465



\$10.00  
ADULT

No 3307



BATTLE IN OUTER SPACE aka UCHU DAISENSO  
aka KRIEG IM WELTENRAUM

dir: Inoshiro Honda (1959)

Five yrs after Honda made the original GODZILLA movie for the Toho film studio, he made BATTLE IN OUTER SPACE, also a Toho film. Even tho Honda was most famous for his monster movies, this flick shows that he could also make cool and non-monster sci-fi films quite well. And even tho B.I.O.S. might not be Honda's best film it's good fun and well worth checking out.

A space station is attacked by aliens, and destroyed. Then follows a lot of havoc on Earth; train accidents, tidal waves and stuff like that, all caused by the aliens. So in order to check out what's really going on out there, the united nations build two space rockets. Manned mostly with Japanese astronauts, the two rockets then take off into space. When they get to where the space station used to be, there is only space junk left. It's the film's most tragic moment. Akira Ifukube's musical score is almost reminiscent of his death song at the end of GODZILLA. Later the astronauts encounter alien flying saucers, and have to battle them. Then they land on the moon, where the aliens have parked their space gear. Even tho the aliens are present half of the film, we never get to see what they look like. Only in one scene, in which the aliens attack the Earth expedition's only female member do we get to see the aliens in their space suits. The fact that you never see the threat, i.e. the aliens, gives the film a sense of suspense.

As I said at the beginning, BATTLE IN OUTER SPACE is a cool movie to watch, and oh yeah while you're at it, get also hold of some of Honda's other flicks. The ones I've seen have all been fun movies to watch, and the best of them, GODZILLA, is a masterpiece!!

Shown letterboxed on PRO7 - dubbed in German.

BLAXPLOITATION UP-DATE!!!

I turned MTV on the other day and they were playing a new video with Snoop Doggy Dogg called 'Doggy Dogg World'. Now, I can't say I'm a fan of Snoop but the video is quite interesting to blaxploitation fans coz it features no less than FRED WILLIAMSON, PAM GRIER, RON O'NEAL (who was in SUPER FLY I think) and RUDY RAY MOORE!!!



# Line CL DRY

## ING FU ZOMBIE

r: Hwa I Hung

you know, often when you get hold of a film on video or go to the cinema it's because you have read reviews of it and the reviewer said it was a cool flick (nicht 'fick!'). There are always heaps of films you don't get to see simply because one or a couple reviewers told you the film was crap. Well, that's the case with KUNG FU ZOMBIE; I never bothered to get hold of it due to some (crap) reviewers saying it was awful. Well, in the end I thought I had to get hold of it anyway and see for myself. And what persuaded me to track it down you might ask; well simply because I thought that a movie with such a cool title simply had to have at least a few good moments in it. And I must admit I'm quite happy that I decided to find it cos there's some amazing stuff going on in this flick. As the title indicates it's not a straight horror film, it's a kinda ZOMBIE/HOPPING DEAD/POSSESSION/FUNG FU/COMEDY!!!

A bad dude, named Lui Dai, and his dumb helpers, Lo Yee and Lo Sham, have just come out of jail after 5 yrs. They seek out a wizard 'cos they want him to help them take revenge on Pang Fong, the guy who got them put in jail. Their idea is to lure Pang Fong into the woods and with the aid of the wizard's kung fu fighting zombies, get him thrown into a hole with big wooden spikes on the bottom. Everything goes according to the plan, except that it's Lui Dai who gets

thrown into the hole and thus suffers a nasty death! Later when everyone has gone home the wizard returns to steal the rings from Lui Dai's corpses's hand. But before you can say kinesisforårsullesovskål the spirit of Lui Dai jumps out of the dead body. At first Lui Dai wants the wizard to reincarnate him into his own body, but when he sees what bad condition his body is in, he wants another body! Once home Pang Fong's dad tells Pang and his servant that he has trained Pang Fong in Kung Fu because for decades their family has been in a feud with the Long Clan. Meanwhile the spirit of Lui Dai and the wizard are searching the morgue/chapel to find a suitable body; they find one but it happens to be Long Hi, a half ghost half human

### Ship Details:

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### no longer entitled

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3 February 9:30 pm  
Days of Being Wild  
(1990) 95 mins  
Arguably one of the greatest films produced by the HK film industry, this film had audiences not in cinemas & swept the 1990 HK Film Awards. From the start you know it's going to be sensationally good. The dreamy languorous tone that floats through the precise, hard edged images of HK in 1990 are like nothing you've ever seen before. With Leslie Cheung, Maggie Cheung, Andy Lau.

24 February 7:00 pm  
Lucky Luciano  
(1973) 96 mins.  
Beginning with Luciano's repelna-

vampire who belongs to the Long Clan. When the wizard tries to incarnate Lui Dai into the seemingly dead corpse, he reanimates Long Hi, who apparently was (kinda) dead. He then takes up his old course: to kill the Fongs! Then Pang Fong's dad like has a heart attack or something so he dies,

and guess what; the wizard incarnates Lui Dai into the corpse. But due to interference from Lui Dai's two former dimwit associates, he makes a mistake and Pang Fong's dad's corpse now contains both the dad AND Lui Dai, and thus becomes half human half ghost. And both the two spirits want to kill Lo Yee and Lo Sham. Lui Dai also still wants to kill Pang Fong, the human/ghost-vampire wants to kill

the Fongs - he kinda teams up with dad-Fong though since he is half Lui Dai. Confused? Well as I said at the beginning, this is partly a comedy but even tho most of it is pretty silly, it is actually quite funny. There are hopping zombies, kung fu action, black magic and even some gore. In one scene one of Lui Dai's former helpers joins a monastery in order to be safe from Lui Dai (who can't enter because he's a ghost) but he's not allowed to eat meat. And he loves meat, so guess what happens to the dog of the monastery! The only

real complaint I have about this movie is that even tho I watched an uncut dubbed version, I'm sure they shortened it when it was released to the western market. There are a couple of places where it's quite hard to comprehend what's going on - but don't worry, it doesn't really matter to the continuity of the film; it's still a fun flick for a Sunday afternoon!

Version reviewed: Westernized version released uncut & dubbed into English in Holland.

screen

10 Feb  
D.W. C  
Your film  
history of  
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It has often annoyed me that when magazines/fanzines write about movies on video tape, that are hard to find, they hardly ever tell you where you can get hold of these tapes! One way of getting hold of almost any film, no matter how rare or unreleased, is thru the underground network; i.e. swapping! This way you can get hold of copies, and often copies down the line! But if your desire goes beyond a wish to just be able to watch the films in question, if you wish to own your own original tape then it often becomes a different matter. Original tapes can be hard to find for various reasons; if you live in certain countries, like Britain or Sweden, it's difficult to get your hands on gory horror films due to

fucked-up governments, who reckon it's their responsibility to decide what's good for you and what's not! You may be old enough to vote, become a soldier, drink at the pub or have sex even, but you're not allowed to choose what movies you wanna watch in your own home! Here on the continent it's mostly a different matter censorship-wise. I think most countries, except Germany, over here are mostly quite liberal; most films are released uncut. However, if you get your uncut

goodies from the countries down south, you run into another problem: they like to dub everything into funny languages (the other night I watched DARKMAN on a Turkish satellite channel; that was fun!!). And then there is Germany: here horror/action movies are not only dubbed, they are also heavily cut - and many are banned (see the THE GERMAN DJANGO MASSACRE article somewhere in these pages; where they've even made a cool cynical Italian Django flick into a kids' movie! How's that for weirdness!!!).

Even here in the liberal Denmark it can be a hassle to find your favourite gore flicks. Not due to censorship - we don't have any, only age ratings - but due to either the market being too small, so many movies simply never get a video release, or because you (like me) live far from any good video shops! So as a little help, I've tried to find some video outlets that do a mail order service. At the end I'll also mention a few fanzine distributors. I haven't tried them all myself, but

from what I've heard they should all be reliable. To get an answer it's always a good idea to enclose an IRC. Happy hunting, and tell 'em who sent ya!

CULT VIDEO. P.O. BOX 55670, 1007 ND Amsterdam, Holland.  
CULT VIDEO themselves have released UNCUT versions of HENRY, portrait of a serial killer and CANNIBAL HOLOCAUST. The latter letterboxed, and both in English and no subs!  
For catalogue send DFL 10,-

ROCK UGLEN, Frederiksborggade 40, 1360 KBH.K., Denmark.  
They sell UK, Dutch, Danish and Italian releases.  
Write for a free list.

LASERDISKEN, Prinsensgade 38, 9000 Aalborg, Denmark.  
They have LDs and UK tapes.  
Free list.

METALIZED RECORDS, Badstuestræde 8, 1209 KBH.K., Denmark.  
Free list here too.

PSYCHOTRONIK VIDEO, 18 Hanway Street, London W1, England.

VIDEO CITY, 117 Notting Hill Gate, London W11, England.  
They do a HUGE catalogue, and send the tapes within 24 hrs of receiving the orders. They also take search-lists.

**DEBIL  
PROFIL**

- Distribution -  
TOM - HVOR ANDRE TANKER

## FANZINE DISTROS:

Ok, here are only three, but they all have heaps of stuff so it should be enough for the moment. Here goes:

DARK CARNIVAL DISTRO, 21 Avon Road, Scunthorpe, South Humberside, DN16 1EP, UK.

Steve M. does a huge catalogue of US/UK/EURO-zines. Four issue subscription (one year): UK: £1.50 / Europe: £2.50.

MEDIA PUBLICATIONS, 12 Elder Avenue, Crouch End, London N8 9TH, England.  
LOTSASTUFF!!

FULL FAMILY ENTERTAINMENT inc., Simon Nielsen, Victoriagade 11,1., 9400 Nr.Sundby, Denmark.

Simon distributes cool zines cheaply to the Scandinavian countries. Send an IRC for a catalogue/list (i Danmark send et 3,75 kr frimærke).

## YESTERYEARS NEWS AND OTHER RUMOURS...

The (British) Japanese MANGA tapes are now being distributed in several countries on the continent, including Spain, Italy, Holland, France and also Denmark. There's even a Danish MANGA club, but so far no cool fanzine like the British MANGAZine, so if you're interested in Manga go join the British club instead (or both).

I guess you've all heard the sad news that IN THE FLESH (my fave zine) has stopped breathing! Steve C. just got tired of the hassles and stuff. Hopefully he'll see the light and 're-animate' the zine one day!

Oh yeah, THE NEW WAVE OF HONG KONG MOVIES finally came to Danish state tv: I can't recall the date, but sometime this Fall DR tv showed SAVIOR OF THE SOUL (starring Andy Lau and Anita Mui) - AMAZING! I mean, on Danish tv!!! And luckily it was the original Cantonese version w/subtitles, and not some dubbed shite!

and some news in Greek:

For Skråkfilm fans der samtidig osse er tegneserie fans er der ekstremt godt nyt: FETTER MADDIKE som fik kisten banket til engang tilbage i 1973 (eller var det '74? Gider ikke finde samlingen frem og se efter!) da GRU gik ind, er endelig genopstået som en af værterne i INTERPRESSE's nye blad SKRÆK. Bladet indeholder William Gaines og EC's goe gamle skræk serier fra 50erne. Nu må vi så bare håbe at bladet får en længere levetid end GYSERTIMEN der gik ind efter kun 4 numre for snart 5-6 år siden.



## THE LOVELESS

dir: Kathryn Bigelow and Monty Montgomery (USA 1981)

Sunday afternoon. I really have to get some homework done but there's this tape in the old VCR and I just wanna watch the first two minutes cos there's this cool music in it - well, at least that's what I thought I would do but as soon as Willem Dafoe kicks his bike to life during the first minute and the 50ies music starts I know very well I'm lost. There's nothing I can do but watch Kathryn Bigelow's fantastic debut film THE LOVELESS once again! THE LOVELESS is set sometime in the 50ies. It's the story about

and his gang of five bikeriders, and oh yeah man, we're talking 50ies leather-clad flick knife swinging rockabilly teens!

They stay for a day at a cafeteria at the road near a city of two houses and a garage. The whole store is set within the limits of that one day. It's hard to describe the story cos where most other 50ies movies are mostly story with some 50ies style THE LOVELESS is mostly style but on the other hand it's done very well. Often with these films you can sorta see it's supposed to look 50ies-like but the surroundings are present time

- with THE LOVELESS it's different you can see that they've done a lot of research and finding all them right things from that age when ROCKABILLY, LEATHERJACKETS and GODZILLA were born. After this movie Kathryn Bigelow went on to direct the true cult movie NEAR DARK. Along with NEAR DARK THE LOVELESS is Bigelow's best film. Bigelow's BLUE STEEL is ok but it's hard to imagine that these the two first flicks and BLUE STEEL were done by the same director! THE LOVELESS oozes of style. The music is so fucken cool it's unreal, and the whole mood just sucks you in!

The film is narrated a little bit by the main character but because it's just in a few places it doesn't feel overdone; it's

poles taste great!). Just as NEAR DARK is a perfect vampire film this is a perfect 50ies bike film! I hope Kathryn Bigelow one day returns to this way of making movies again. It would be a real pity if the great talent she showed when she directed her first two films was to be wasted on things like BLUE STEEL type middle of the road bores! Get hold of THE LOVELESS if you wanna watch something with style that comes from the west - otherwise style is almost only to be found in outings from the East (ie the works of a certain Mr Woo). THE LOVELESS is a perfect film, it's so good it's better than sex - ok maybe not quite but y'all know what I mean. Find it!

### Version reviewed:

I taped my copy from tv when it was showed on BBC 2 as part of the MOVING PICTURES series. Released on tape in the UK and in Denmark (I'm not quite sure of the Danish title I think it's LAEDERHALSE or maybe LAEDERJAKKER!)

not your typical Marlowe narrating! As I said earlier it's hard to describe this film (like trying to describe why you think icy

and the action scenes are few and far between! There are some quite gory scenes but even those aren't enough to keep you from the fast forward button or to quote one of Alex Children's songs: 'boredom, boredom, boredom.'!!!

them the feller is a monk, they don't know this; a fact that'll later on give them some 'breeding' problems (dead but not stiff, ha!). I read somewhere that the film is a comedy, but I must admit I had a hard time finding the comedy in the film. True, there is a bit of camp dialogue but the movie moves at a snail's pace

## FLESH FOR FRANKENSTEIN

aka ANDY WARHOLS FRANKENSTEIN/IL MONSTROE  
IN TAVOLA...BARONE FRANKENSTEIN/SKERT  
KØD TIL FRANKENSTEIN.

dir: Paul Morrissey & Antonio Margheriti  
Italy 1973

You know, there are always a heap of films you've heard are good but it still takes you ages to finally see them. For me one such movie was FLESH FOR FRANKENSTEIN. I'd heard it was one of the gorier flicks of the early 70ies. Well I finally tracked it down and here's my two cents:

Oh yeah one of the two directors, Paul Morrissey, was a student of Andy Warhol and thus the film was released in some markets as ANDY WARHOLS FRANKENSTEIN - tho Warhol never had anything to do with the film. Frankenstein is played by Udo Kier who in recent years also starred in Danish director Lars Von Trier's EPIDEMIC and EUROPA aka ZENTROPA.

In this version of FRANKENSTEIN not only wants the doctor to create a monster; he wants to make both a male and a female monster - or zombies as they are referred to in the film - and then order them to breed the perfect race. When we meet the doctor he's made the male body but needs the head. It has to be the head of a real stud! So he and his daft helper, Otto, go to the local brothel to wait until a real hunk comes out. They choose one guy whom they believe really can pull it off! Unfortunately for



# spilling the guts...

November '93.

Yesterday the two boys who killed James Bulger were finally convicted for murder. If you live in the UK or, like me, you watch SKY NEWS you know what it's all about, but to those who haven't heard about it all here's the case briefly: two boys, around ten to eleven, kidnapped another, younger, boy at a shopping-mall and while beating him dragged him down to the rail-way line. Then they killed him by hitting his head with bricks and put his body on the rail-way tracks which then got cut in half when the train rolled over. This is of course horrifying and appalling and the two boys should be locked away forever - no question about that! You might think it's weird that I'm talking about all this in this zine which is about films and not the 'real world'. Well, let me explain: The two boys were convicted yesterday and immediately hell broke loose! You see someone found out that the parents of one of the killer-boys had rented CHILD'S PLAY 3 in which someone apparently sprays someone with paint and then throws them (the doll I think) on the rail-way lines. I haven't watched the film. Apparently the two boys killed James in the same way, and I'm sure you all can guess what the conservative brits are saying now: 'The film made them do it!', 'Violent films should all be banned so they don't turn our kids into maniacs and serial killers!' Later yesterday there was a debate program on SKY NEWS where people could phone in and say how they felt. Most of the people who rang said that these violent movies should be banned. One lady even suggested that the government should control the British film directors so they couldn't release nasty movies. The term 'video nasties' was used many times and some of the people who phoned in also said that only sick people watch films like that (horror films). I think that in total there were only two callers who defended violent/horror movies; one was a video shop retailer and the other a girl who said she grew up on films like KILLER DRILLER. The interviewer then asked her if she felt that watching these movies had changed her to which she answered that she had never felt like going out killing people with a drill. There was also a brief statement from Mary Shithouse and I'm not gonna bore you all with what she said 'cos y'all know her point of view! It all really pisses me off. I mean, for fucks sake, how can these imbeciles be so stupid? How can they blame a film, a film about a bloody doll for fuck's sake! And the father of the boy even states that the boy never even saw the film! The boy had been a violent child from way back, he'd tried to kill another boy at school. But does this make anyone start to even think; 'ehh maybe he had a bad childhood?' or 'Maybe his parents were bad parents?' or even 'Maybe he was sick in the head' No they bloody don't! They just want a scapegoat! If 'Violent films make violent people', even in a country like Britain where most violent films are either cut or banned, how come Denmark has got such a low level of violence even tho all movies can freely be released here fully uncensored with age ratings as the only restrictions? And if pornography make men go out and rape women how come Denmark has got one of the lowest levels of rape in the western world even tho all kinds of porno films (except kiddie porn) have been freely available since the late 60ies huh?

On SKY NEWS they also showed pictures from a couple of video outlets, the tapes that were shown were mostly the re-released titles from VHS, which are indeed the old 'video nasties' but missing the good parts! They also showed a female shop assistant with a STAR TREK tape in her hand! I think you all get the (nasty) picture! Just as it seemed as tho the censors had loosened the tight grip on horror movies it might turn in the opposite direction again. You might not think that it had got better, but after all; the old VHS releases are back, they may be cut, but they are nevertheless back. Well, all that that could change in the next few months or weeks even. Lets just hope they come to their senses and start thinking about 'freedom for all' and begin to treat adults in the UK as adults and not brainless zombies. And maybe butterflies will start fly out of my mouth.

And talking about censorship; the other day, I watched an interview with the Swedish Queen ehh Margerltha or something, anyway she stated that some of the violence in Sweden was due to violence in movies, and she specially pointed out films on video; as she said that there is absolutely no control with what is being released, and all kinda video nasties are being released! And she also thought it would be a good idea if there was a kind of censorship so they could control and reject films that were too violent! Well if you happen to be from Sweden (my condolences!) I'm sure you're going, 'wha ???' cos as we all know, Sweden has got a very strict censorship law. Heaps of flicks are cut and some also banned. I think it's really sad that the queen doesn't even know how the laws are in her own goddamn country!

And what also like, pissed me off; the other day I saw this here interview on German tv with a black American female duro called THE WEATHER ladies and the two ladies were a bit ehh on the heavy side, and the only two questions the goddamn stoopid German interviewers could come up with were:

'How much do you weigh?' and 'would you like to adopt him?' (the one interviewer about the other). Fuck, what's the world coming to? And what also pisses me major off is when you write to fanzines because you'd like to know how much the zines are, and you even enclose bloody expensive IRCs, which are bloody rip-offs, and then the bloody fanzines don't even bother to write back, I mean honestly; if they aren't interested in writing to people who are interested in their zines why the fuck do they make fanzines in the goddamn first place???

And, like, talking about German tv again: on the ELF 99 show they had a feature on a Japanese girl band and the band was really cool and all (playing kinda plastic-trash-punk-rock!) and after the feature, the two presenters were, like, making their goddamn awful interpretations of Japanese people, doing Japanese eyes and speaking in broken German for a whole goddamn minute! They were so goddamn awful, they couldn't even see the brilliance of this great Japanese band, and one day when the good old days are back, I'm gonna be the new shogun's assassin and I'm gonna cut some fucked up tv presenters heads off!!!

PILES OF THANK-YOUs GO OUT TO: Daniel and Richard Auty (OH MY BRAIN HURTS'zine), Richard at Minotaur in Melbourne, Lars Von Hegnet (BLOODY DARLINGS'zine/and it's still 1994 mate!!!), Peder Pedersen (INFERNO'zine), my cousin Ronny, Christian Baunvig, you for buying this, and most of all Michelle G.



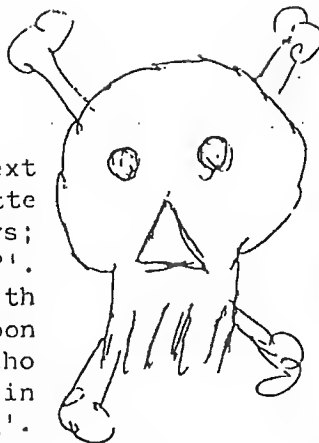


# DOCUMENT OF THE DEAD

dir: Roy Frunke

Groucho (Max Bros) is standing next to a dame who has got a long cigarette holder. He lights it for her and says; 'How are things down the other end?'. She blows smoke in his face and with his cigar he returns the smoke. Soon she starts to cough to which Groucho comments: 'It's like living in Pittsburg...if you can call that living'. This intro is perfect for this documentary about George A Romero's

zombie movies because as we all know all the movies are set in Pittsburg and as we also all know; most people in Pittsburg are kinda dead, walking dead or living dead if you will! After the clip from the old Max Bros film the documentary about Romero and his zombie movies begins. The film is divided into two parts: The first part was filmed by the School of Visual Art on the set of DAWN OF THE DEAD in 1978. The second part was shot by, some of, the same people ten years later on the set of TWO EVIL EYES. The whole film is narrated by a woman who is the perfect choice for the documentary; she simply sounds like one of the zombies featured in DAWN! The documentary is very good. There are interviews with George Romero, the crew, the actors & others. There are segments from NIGHT OF THE LIVING DEAD, MONKEY SHINES, DAWN of course, and MARTIN (including a scene that was cut from the print when the film was shown on the BBC). The documentary is 85 min. long and thus goes much deeper than the usual made for tv the-making-of programs! Many of those are little more than adverts for newly released films anyway. It's easy to see this is made by people who had a passion for the movies. The documentary won the Golden Award at the Houston International Film Festival. The only thing I find extremely strange. is that not a word is said about Romero's 3rd zombie movie DAY OF THE DEAD. There are a few still-images from the film at the end while the credits roll, but why they didn't talk about, or ask Romero about, the film is beyond me. Anyway DOCUMENT OF THE DEAD is a great documentary, one you easily can watch several times and still wanna see it again!



MAN

Sv. TV 4



## Den stumme hævner (Il grande Silenzio), Italien-Frankrig 1968, 101 min. (ekskl. rekl.)

Loco skyder Paulines mand ved grænsen til Mexico. For at hævne sig hyrer hun revolvermanden Silence. Han prøver forgæves at få ram på morderen. Til sidst uskadeliggør Loco Silence. Pauline er næste offer på Locos dødsliste. Vil det lykkes?



Instr.: Sergio Corbucci.  
Silence: Jean-Louis Trintignant.

Version reviewed: My tape's from the land of OZ where it was releaded with only an M (i.e. 15) rating even tho there's lots of blood and gore in it!!!



THE BIG SILENCE aka THE GREAT SILENCE/IL GRANDE SILENZIO/DEN STUMME HÆVNER.  
dir: Sergio Corbucci. 1968 (Italy/France)

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To the non-fan orientated viewer Sergio Leone is the most well-known (and probably also only) Italian Spaghetti Western director. But of course there were heaps more filmmakers to turn out bleak and pessimistic pasta westerns;

one of bleakest, most pessimistic and best, was Sergio Corbucci. I don't know why, but it seems Corbucci was overshadowed by Leone, like, Leone would make great westerns and they'd get popular and he'd get famous himself and Corbucci would make some of the coolest, bleakest and most violent of the Spaghetti Westerns but never really become a household name like Leone (among non-fans at least). But I guess that's the way it always goes (and why aren't THE CRAMPS as well-known as that Jackson dude?). Corbucci's most well-known,\* and at the same time one of the bleakest of the genre, is the the true cult western DJANGO; which you've all seen. However, another of Corbucci's westerns which is even more grim, and more bleak and humour forsaken is THE BIG SILENCE. The film was shot

in 1968 and stars the French actor Jean Louis Trintignant who plays the Man-With-No-Name character; just this time it's, as every thing else in the movie, more extreme in that it's not just that he won't say his name or where he comes from; he can't, he's a mute! The film is set in and around a snow covered small hicksville town. It's just after the civil war between the North and the South. When the conflict ended and the North had won, many soldiers from the South didn't wanna surrender and kept fighting their own war, often in the same groups as they were in during the war, and thus became outlaws. Along with the outlaws came the bounty hunters who hunted them down not for justice but simply for the money. In THE BIG SILENCE one such bounty hunter, Loco, is played brilliantly by Klaus Kinski; 'The politest murderer out west', as Alex Cox (the director of REPO MAN/SID AND NANCY and STRAIGHT TO HELL).

said in the intro when the film was shown on BBC.

Most of the wanted men Kinski's character hunts down are 'Wanted: Dead or Alive', but to Loco it's easier to kill them; that way they make less fuss! Anyway, I'm not gonna tell you too much about the story but let me just say this; if you are fond of 'real' American westerns you'll probably hate THE BIG SILENCE; there's no smooth talking hero who's really nice. The film is really violent (blood flows and fingers fly!!). When the film was released back in the late 60ies it became popular in Italy, Germany and France. Due to the violence, and not least the ending which is, like, one of the most depressing endings ever, it wasn't shown publicly in the US or UK until it turned up on tv i the UK in 1990. The music is by Ennio Morricone who did the scores

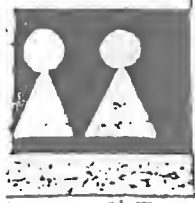
many of them spaghetti westerns, all the Leone westerns which starred Clint Eastwood and Eastwood has recently used Morricone for his new 'IN THE LINE OF FIRE'. If you're into Spaghetti Westerns 'SILENCE' is a must-see, and if you are not but have got hold of this here zine because you're into gore type flicks then maybe you should watch 'SILENCE' anyway; it's a great flick,

that does provide a good portion of nasty stuff and

and if you still don't see any reason for watching it; why the hell not? Get hold of it now! The only thing is just that it's pretty hard to find. As far as I know it's never been released in Europe in an English language version on tape

A German dubbed version turned up on satellite tv and in Finland they released, for some obscure reason, the German dubbed version (with Finnish subtitles). It was also shown on the Swedish satellite ~~tv~~ channel TV4 about a year ago. That version was the original letterboxed Italian language version with Swedish subs. There's one English language version available tho that was broadcast in England as part of BBC's MOVIEDROME season. I still remember the happy day it was broadcast!

The version was introduced by Alex Cox, who incidently used Vonetta Mc Gee, one of the main characters from 'SILENCE', in his film REPO MAN. It was letterboxed and dubbed in English. Try to get hold of it, it's well worth the effort.



# PASTA LA

A Spaghetti Western classic that spawned a fistful more, the mildly-violent *Django* has waited 27 years to be awarded a British film certificate. As its steely-eyed star **FRANCO NERO** rides into town, **EDWIN PONCEY** saddles up for a show-down.

**ITALIAN ACTOR** Franco Nero has nosed into London to promote *Django*, a spaghetti Western he starred in way back in 1966, which has only recently been granted a UK 18 video certificate. Nero is, naturally, delighted that his classic of the genre is once again in the spotlight, but is still astonished that it has taken so long to bring *Django* to British screens.

"When Art House Productions told me I was coming to London to promote *Django* I couldn't believe it," he smiles. "I did not know it was banned for so long in this country, that was a surprise for me. I think the British censors were too severe, because at the time *Django* was released, in the rest of Europe they were showing *The Wild Bunch* and *A Clockwork Orange* here... many violent movies."

Although it looks pretty tame by today's ultra-violent standards, it is easy to see why the censors saw *Django* as being unfit for family viewing. Only minutes in to director Sergio Corbucci's masterfully black film and we are treated to a scene where a woman is being whipped by a bunch of greasy, sadistic Mexicans and a multiple shoot-up which leaves nine corpses littering the screen.

In the midst of all this action stands Django, a mysterious, horseless, ragged-looking Northern cavalry officer with piercing blue eyes. Who deserves the credit for *Django*?

"I think the character was created by Corbucci," admits Nero. "I think he deserves all the credit. At the time I was very young. I was only 23 when I made *Django* and I was not the first choice for the part."

Nero was paid a mere £200 for a role that involved him dragging around a weighted coffin



Young guns *Django* for it; Nero takes a break from coffin-dragging...

through a act which was knee-deep in mud. Just how difficult was it to work in such conditions?

"It was very heavy," he admits. "In the opening scene of the movie you see this man dragging a coffin behind him for a very long time. I remember Corbucci saying to me, 'When you're sure you're at the top of the mountain then you can stop'. I had to do everything myself and when I arrived there, I was exhausted. When I was sure I was out of sight of the camera, I collapsed. That day it was raining and the crew played a joke on me by disappearing and going home. I stayed out in the rain for three hours! In Italy we like to make jokes, but that joke was just a little heavy."

In another scene, *Django* finds himself up to his neck in quicksand after his gold-laden coffin accidentally rolls down the side of a mountain. Nero remembers the scene with a shudder.

"That was shot in January and the water was ice cold. I remember that Corbucci kept giving me mouthfuls of cognac to keep me warm. After that I had to spend two days in hospital being massaged

# VISTA, BABY!



PICTURE MARTYN GOODACRE

... And three decades on: the eyes still have it

with alcohol because I had nearly frozen to death. They were hard movies to make, very physical and I don't think I could do that today."

Since *Django* went on to make a fistful of dollars in Europe, a glut of follow-up movies soon followed. Everything from *Django The Bastard* to *Nude Django* was thrown at the hungry public before their appetite was well and truly sated.

Although Nero only appeared in one other *Django* movie (*Django Strikes Again*) in 1987, was he flattered or annoyed by this exploitation of the character he had created with Corbucci?

"Those were all cheap movies," Nero snarls. "I was very upset about that but it's a typical Italian custom. In the late '50s and early '60s they were

making thousands of Hercules movies, just because the one with Steve Reeves starring in it was so successful. When *A Fistful Of Dollars* and *Django* became so successful they decided to make thousands of Westerns instead."

Nero abandoned *Django* to appear in *Camelot*. Returning from Hollywood a year later, he went on to work with such great directors as Bunuel, Fassbinder and Zeffirelli.

So if *Django* takes off in a big way again now it has finally got a certificate, would Nero be tempted to play the part again?

"Absolutely," he replies immediately. "Of course I would play him differently because I am now more mature."

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## Simon's page!!

### PREDATOR 2

USA, 1990

D: Stephen Hopkins

P: Lawrence Gordon, Joel Silver & John Davis

S: Jim & John Thomas

W: Danny Glover, Maria Conchita Alonso, Ruben Blades, Bill Paxton, Gary Bussey, Kevin Peter Hall

Sequel to the pretty great Arnie actioner Predator. This time without Schwarzenegger but with Danny Glover filling in. The setting is Los Angeles 1997. The Columbians and the Jamaicans are battling it out with the police and each other to dominate the drug market in central L.A. The controversial cop Harrigan (Glover) are in charge of a small anti-drug squad. The squad consists of Leona (Alonso) a pretty tough little woman, Danny (Blades) Harrigan's long-time partner and best buddie and Lambert (Paxton) an arrogant smart ass who never seem to stop talking but knows how to do his job. The film starts off with the police having a massive shoot-out with Columbian drug-dealers. The Columbians retreat into a building where it turns out they have an enormous weaponry. Unfortunately that's not quite enough to help them against the Predator, who rips them all to pieces before the cops arrives for a new shoot-out. Harrigan follows the only survivor, Scorpio, who is not only running from the cops but more so from the predator. They end up on the roof where Harrigan kills Scorpio, not recognizing that Scorpio were really trying to shoot at the predator. Harrigan sees something but he doesn't seem to take any notice of it. Bad movie!

Soon drug-dealers start getting killed and skinned and even though this is Harrigan's territory, he's being kept out of the investigation by a group of federal agents lead by Keyes (Bussey). Of course Harrigan won't settle for that, so he busts in everywhere he wants to solve the case and him and his gang ends up in a battle with the federal agents on one side and the predator on the other.

The film sports a solid cast with Glover in fine form and Alonso doing her usual action-woman routine with style and the endless number well-staged, well-executed action scenes are just as great as in the original. The plot unfolds pretty nicely, even if it has holes the size of an omnibus and even it serves as little more than an excuse for cranking out action galore! Hopkins handles the violence and special effects with solid capability and gusto and even though the running time is 100+ minutes things never slow down or lose power and it's been quite awhile since I've seen an action vehicle this effective.

In 1989 Hopkins also made the fifth instalment in the A Nightmare on Elmstreet series, The Dream Child, in which he also showed good skills when it comes to handling special effects.

The predator is once again played by Kevin Peter Hall and created by Chris Wallis. Jim and John Thomas also wrote the original movie and the Predator is created by them.

Robert Davi, Monon Downey Jr and Calvin Lockhart are also there, as is Miss April 1986 Playmate Teri Weigel. She's having wild sex with a poor Columbian drug-lord. She has also been in Return of the Killer Tomatoes, Sunset, Savage Beach and she's the scared stripper in Innocent Blood. She has also been in several television series e.g. Married...With Children. When she was a Playmate, she got her breasts enlarged and worked hard for Playboy and hoped to be chosen Playmate of the Year. She didn't get the title and turned to the main stream film market. After this film she got her breasts enlarged even further (and they are getting pretty huge) and went back to making adult film, including several porn

features. She's one of the few who've moved from R to X, the other way seems to be more popular these days. I just hope she'd make the turn back again as she seems capable of more than the porn-bizz seems to be able to offer.

### DAUGHTERS OF DARKNESS

Italy, 1990

D: Stuart Gordon

P: Andras Haimon

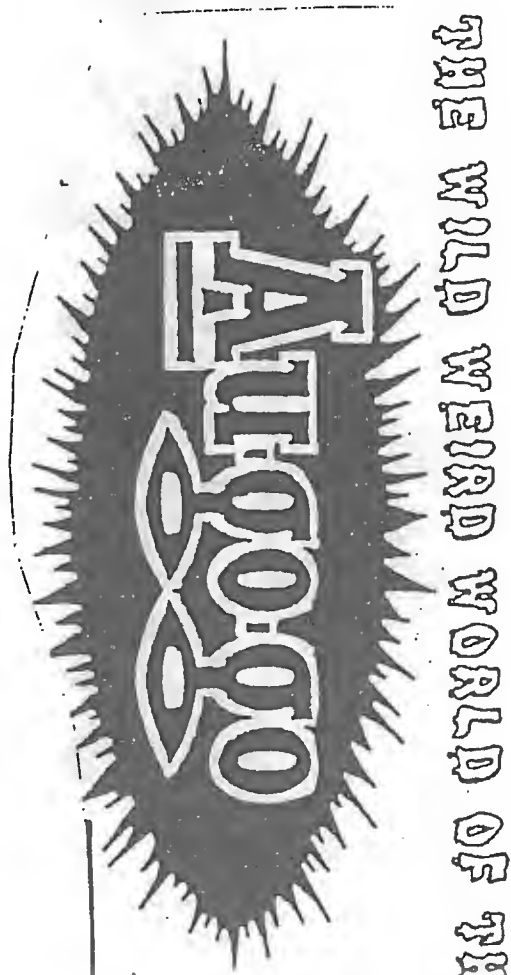
S: Andrew Laskos

W: Anthony Perkins, Mia Sara, Robert Reynolds, Dezső Garas, Jack Coleman

Gordon made this TV movie during his artistic nosedive in the late 80s and early 90s and I pretty much regret watching this movie in the first place. But, how can you ever anticipate that a Stuart Gordon movie starring Anthony Perkins and Mia Sara should be anything but at least watchable? Well it isn't. Not the least actually, I rented this hoping for some good action, a strong performance from Perkins and maybe even Mia Sara disrobing. But, no way buster!

Mia Sara is the American Cathrine Thatcher who arrives in Bucarest, Rumania to look for her father whom she has never seen for real. The only thing she's got is a photo with an address on it. It's during Ceausescu's dictator regime in 1989 and Gordon nicely mixes the horror element with the political settings of Rumania. She finds the address on the photo and finds an old black smith where she meets Perkins - who later turns out to be her long lost father, to no big surprise for the viewer I can assure you. At first he denies to have anything to do with the picture and claims that her father, Paul Alessandri, is dead. She does not believe him and when she meets the young, suave and sophisticated Gregory Petrescu (Garas) she really gets into trouble. He turns out to be some sort of vampire who seduces young attractive women and then bites them with his tongue! At the American embassy Thatcher meets Devlin, played by Dynasty gay Jack Coleman, who does not believe her at first but at the end he finds himself convinced when he's trapped in a dungeon filled with blood-drained prisoners. Gordon soon loses touch with about everything in this cow-pat of a movie. The pace is agonizingly slow, the story complete bollocks and the ending so lousy that it should make a few stomachs roll.

Sara is pretty good and Perkins is...well, Perkins. You know, the psychopath with a soft spot (as usual!). Even for a TV movie this is pathetic and even worse than Gordon's other shit-sandwich RoboJox - which, in a way, is a sort of accomplishment I guess. Not even the most jaded Perkins or Gordon fans should check this. Please.





HOUSE BY THE CEMETERY  
dir: Lucio Fulci

'HOUSE...' is about a man and wife and their son. They have decided to leave New York and go live in the country-side, so they rent a big old house outside some small village. In the house there's a basement with a locked door so no one can get down there, and there's a tomb in the lounge room. Soon after they move in weird things start to happen. Sounds familiar? The wife hears noises. The son befriends a girl who only he can see and eh well it's hard really to give you a decent plotline cos Fulci's film is confusing as hell - but then again, aren't all his movies!! The film is just as slow as his zombiea in GATES OF HELL/CITY OF THE LIVING DEAD! And the family's son is dumber than afore mentioned zombies! Like, a bat bites his dad's hand and wont give loosa, and blood is gushing, and the dad is going 'arrgghh' to which the boy asks 'what's wrong dad?' argh!! In the beginning of the film he's looking at a picture of a house and in one of the windows you can see the face of a girl, and the boy asks his mum: 'why is the girl telling me not to go mum?' argh!! (once again). I guess it's Fulci who directed the boy-actor but still, he's unbearable.

Fulci must have got him this way at the agency: 'have you got any good child actors?' Agent: 'no, we've only got one which nobody else wants cos he's trash!'. Fulci: 'fine, just what I need!'. Another thing that gets one your nerves after a while is the constant child whining! I kid you not, thru half of the damn flick you hear some brat whining, and it's just plain annoying! Some professor lived in the house long ago and his wife is buried in the garden and there's a weird maid and uhh I don't think I'll try and explain any further, the film is a complete mess and the ending incomprehensible! The film was released in the UK with only one cut in the beginning of the eighties but withdrawn when the BBFC was introduced, and rightfully so; it should be banned forever and all prints burned, not for being gory but for being so god-damn awful! If you feel bored one day then watch this and you have a perfectly ruined day! Yeah I know it's sort of a cult classic, and so fucken what, I hate it! Period!

Version reviewed: pre-BBFC release. It was released uncut in Denmark in the beginning of the 80ies as well but it's hard to find those originals as they were only released on rental tapes.

CHICKEN AND DUCK TALK  
aka ENTE GUT, ALLES GUT  
dir: Clifton Ko Chi Sum

CHICKEN AND DUCK TALK doesn't actually belong in the pages of B.I.B.; it's not a horror/splatter/gore/heroic bloodshed or trash film. There's only one reason why I've included it: it's very funny and I happen to like it! Hell that's even two reasons for ya mate! The movie is set in HK and deals with a restaurant owner, his wife, son, mother in law and the employees at his tiny restaurant that specialises in duck menus. The conditions at the restaurant are pretty yukky, but that doesn't matter 'cos they've got no competition. That is until one day when DANNY FRIED CHICKEN, a new big, expensive and CLEAN fast food restaurant opens up just across the road! I'm not gonna tell you more about the story 'cos there really is no compact story here, just a lot of silly scenes and slapstick humour. Most of us fans of Chinese horror movies are used to the horror-slapstick humour but this is purely a comedy with absolutely no horror or gun blasting over the top shoot out scenes! Well I guess some of the restaurant conditions ARE pretty horrible, but no ghosts nor vampires to be found here, and the ducks & chicken are already dead so there's no live animal slaughter scenes either! Anyway enough babble, CHICKEN AND DUCK TALK is a fun movie. Sometimes a lot of the ailly Chinese slapstick humour doesn't reach home due to it being too Chinese and thus incomprehensible to pale-faces like you and me (well at least me, of course I dunno how brown or green you are!) but this flick is actually very funny! The version I watched was luckily dubbed in German - yes I did say LUCKILY, 'cos this way I was able to hear everything that was going on and didn't have to miss most of the action due to unreadable badly spelled, badly structured English subtitles that mostly also miss the first and last word in the sentences. One of the staff members at the duck restaurant is played by the goofy cop/vampire from HAUNTED COP SHOP 2.

VERSION REVIEWED: Broadcast on German state tv (ARD) one sunny afternoon last year ('93). It was dubbed in German, letterboxed and the print was nice and clear. Oh yeah, you can find a trailer to the film on the HAUNTED COP SHOP 2 tape!

YOU'LL BE AMAZED!!

MANGA MANGA MANGA MANGA MANGA


I know the cover says MANGA and I really wanted to have heaps of stuff

about ANIME/MANGA but I just didn't get 'round to it. I'm really really sorry. Well sort of, ha!



Some of the humour is a bit tacky tho, like they do some real bad Rock Hudson/aids jokes. But then again, after having watched dosins of these movies you sorta get used to it; in Hong Kong nothing is sacred, everything goes no matter how silly or tacky. Of course I'm in no way complaining, all the silliness, tackyness and the fact that there really is no boundaries IS what makes HK flicks so different from all the American action flicks, and that is one of the reasons why I have turned to HK movies; the fact that they DARE to be different, different to all the Hollywood middle of the fucken road bullshit that most of my European fellow countrymen so gladly devour as the cream de la cream of film!!! Honestly my friend, there is little difference between general European cinemagoers and the zombies you find in ZOMBIE FLESH-EATERS! Anyway, Cynthia arrives in HK and, together with the two HK goof cops, has to try and find Ken. David and Georgie find out that Ken has a sister so

C.C.C.C.C.C.C.C.C.C.C.C.C.C.



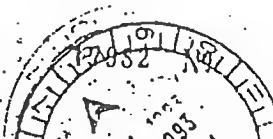
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they go to a bar where she works in  
order to find out where her brother,  
Ken, is. They aren't too happy with  
having to work together with the FBI,  
represented by Cynthia, and ~~he~~  
at the bar David tricks her into taking  
part in a deal with the gangster tha  
Ken contacted when he arrived at Hong  
Kong. Cynthia thinks David is making  
a deal about where to find Ken, when  
in fact he is selling Cynthia to the  
gangster dude! No need to tell she  
gets mighty upset when she finds out!  
She then beats up the gangster boss  
and all his men. Later Georgie falls  
in love with Ken's sister and Cynthia  
gets into some pretty amazing fights  
with some bad white Gweilo dudes.  
One of them is played by Mark Houghton  
a Brit actor who lives in Hong Kong  
and who has been in quite a few HK  
films, mostly playing nasty foreigners.  
Thru out the film there's quite a  
few fights and at the end there's  
a violent shoot-out. I'm not gonna  
tell you more about the story cos  
it is little more than just an excuse  
to do a lot nf fight scenes and silly  
jokes. FIGHT TO WIN is sort of a mix  
between the IN THE LINE OF DUTY and  
the MAD MISSION series. I can understand  
if you feel a bit hesitant about getting  
hold of this flick because Cynthia  
Rothrock is a western actress and  
not a 'real' HK actress, ~~AACZZZAAAAA~~  
~~UOOPPOPPONDDKKBAKO~~ When I read in the  
TV GUIDE that there would be a HK  
flick on with a American in the lead

title the film was distributed under  
in the west, and CITY COPS could very  
well be the original Hong Kong title,  
but I'm not sure! By the way, an  
interview with Mark Houghton was printed  
in IMAGINATOR No 6 (actually on the  
same page as the Rothrock interview  
mentioned in the introduction) so  
find a copy, and also get your sister  
to order some copies of BANNED IN  
BRITAIN now!

role, I thought it would be like an American flick made in HK, but don't worry, Cynthia Rothrock proves that it's possible to look sexy, kick arse AND be a Gweilo! Watching FIGHT TO WIN was actually a joy, at least to me (and that's what matters here cos I'm the editor ha ha). About the different titles: I think that FIGHT TO WIN was just the title that PRO 7 gave the film, FREE FIGHTER is the

A role, American worry it's AND WIN w me (an I'm t differ TO WIN 7 gave ncluding  
Psy Her Cinema. ... ..

Broadcast on the German station PR97

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## BLOODFIGHT

dir: Shuji Goto (aka Shuezy Gott)

If you think the title suggests an action fight film based at a martial-arts championship, then you're absolutely right!

Set in Hong Kong, the film deals with a guy who was a martial arts contestant but who never won the championship. Now he's older and wants to make a comeback and win the championship, but this time by coaching a younger fighter.

A lot of the film concentrates on his first student who in the end turns out to be a good-for-nothing bad-egg! Another section is spent on his second student, who first doesn't want to fight in the championship. Then he wants to, but the coach won't let him. Finally they agree. Then a long part of the flick is wasted on endless boring scenes of hard training.

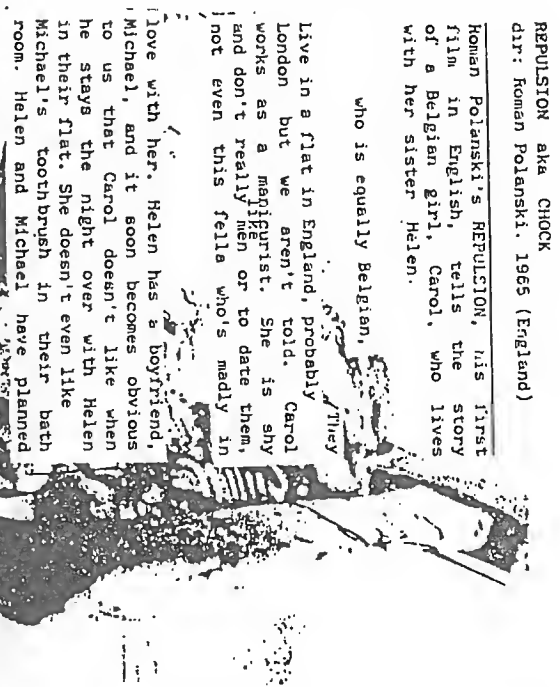
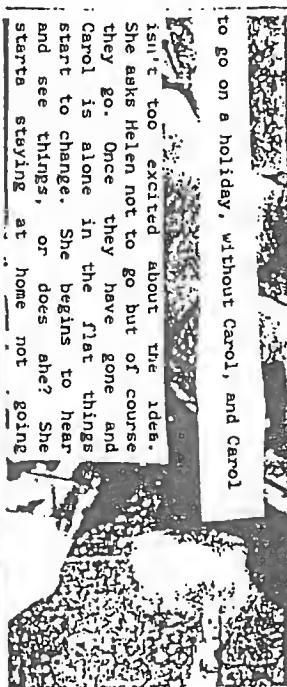
The student finally makes it to the championship, only to get killed! The next part of the movie is then wasted on the coach being drunk, and finally he decides that he should make a comeback himself what a surprise! At the end he beats up all the other contestants, even though they were never alcoholics, and wins by trashing Bolo Yeung!

I'm not a fan of these fighting-championship films, which are more predictable than the music of Phil Collins, even if they are good and I'm afraid Bloodfight sucks more than a Danish Nilfisk vacuum



cleaner. The fact that Simon Yam (credited as Yam Tat Wah) and Bolo Yeung are in it doesn't help. This is utter crap! Of course you might like it, but don't ask me for a copy. I simply had to erase the film; it had started to smell bad!

Broadcast letterboxed on the German satellite channel PR07.



REPULSION aka CHOCK  
dir: Roman Polanski. 1965 (England)

Roman Polanski's REPULSION, his first film in English, tells the story of a Belgian girl, Carol, who lives with her sister Helen.

who is equally Belgian.

Live in a flat in England, probably London but we aren't told. Carol works as a manicurist. She is shy and don't really men or to date them, not even this fella who's madly in

love with her. Helen has a boyfriend, Michael, and it soon becomes obvious to us that Carol doesn't like when he stays the night over with Helen in their flat. She doesn't even like Michael's toothbrush in their bath room. Helen and Michael have planned

to go on a holiday, without Carol, and Carol

isn't too excited about the idea. She asks Helen not to go but of course they go. Once they have gone and Carol is alone in the flat things start to change. She begins to hear and see things, or does she? She starts staying at home not going

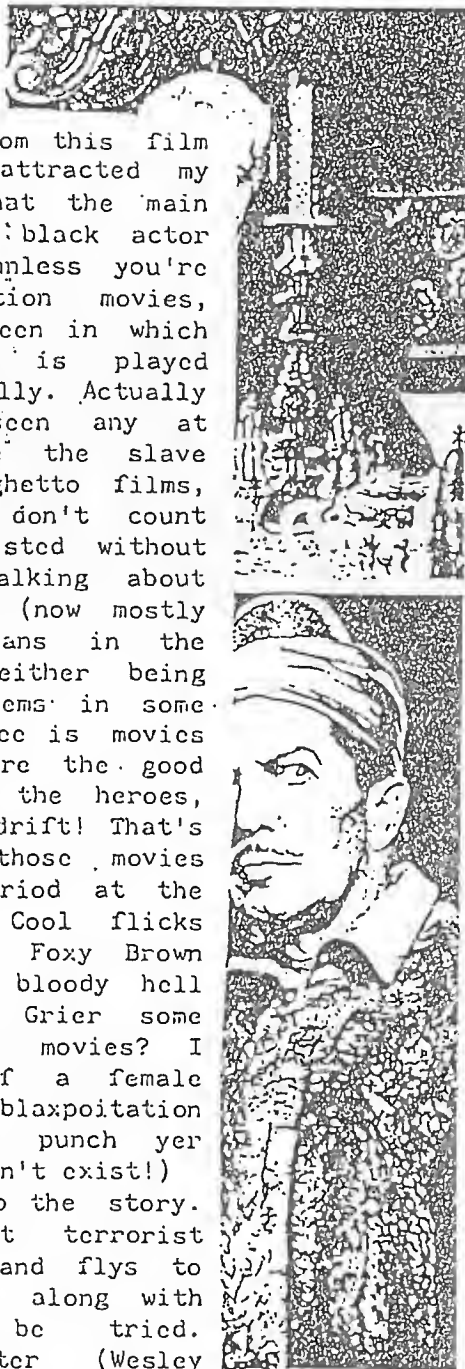
to work and...well there's a lot more but REPULSION is the kind of film where one shouldn't reveal too much in order not to ruin the tension. The film isn't pushing with blood but it is a pretty creepy movie and the fact that it's shot in crisp

black/white adds to the uneasy atmosphere that follows you all thru the movie. Watch it on a rainy night - alone!

Released in the UK on sell-thru video.

dir: Kevin Hooks

When I first saw clips from this film on TV, the thing that attracted my attention was the fact that the main character was played by a black actor Wesley Snipes. I mean, unless you're into the old Blaxpoitation movies, how many films have you seen in which the main character/hero is played by a black person? None really. Actually I can't recall having seen any at all. Of course there are the slave films and a few recent ghetto films, but in my opinion they don't count cos they couldn't have existed without the black actors. I'm talking about movies where black people (now mostly referred to as AfroAmericans in the U.S. by the way) are either being oppressed or having problems in some LA ghetto. What I wanna see is movies where them coloured bros are the good (or bad but cool) guys, the heroes, the whatever, you git my drift! That's partly why I love all those movies from the blaxpoitation period at the beginning of the '70s. Cool flicks like Shaft, Black Caesar, Foxy Brown and so on. (And why the bloody hell doesn't anyone offer Pam Grier some lead roles in some good movies? I mean tell me the name of a female actress more cool than blaxpoitation queen Pam Grier and I'll punch yer lights out - she simply doesn't exist!) Anyway, enough babble, onto the story. A highly dangerous Brit terrorist is captured by the FBI and flies to another part of the U.S., along with two FBI agents, to be tried. Coincidentally John Cutter (Wesley Snipes), a flight security specialist, is on the same flight. Once in mid-air the Brit terrorist's compulsory group of friends free him and hijack the airplane. There's only one person cool enough to try and kick the baddies' arses, and that's John Cutter! It's a simple story really. Most of the film takes place in or close to the plane, and of course it's all about the hijack. But even tho this may sound tired, it's actually quite an enjoyable film. Of course being made and set in the beginning of the 90's, it doesn't have cool jive talkin' bros with 10 inch afros and enormous flares, but I must admit it was a nice for a change to see an Afro American in the lead instead of some pale Costner feller. If we were really lucky some film companies might see that it would be an extremely good idea to try and



## BLACK RAIN

dir: Ridley Scott  
(USA 1989)

Two white American cops have to bring Japanese gangster to Japan. Japanese gangster looks at American cop, American cop asks what the hell he's looking at. Japanese gangster looks twice at American cop. American cop

hits Japanese gangster i face. Japanese gangster is handcuffed. In Japan Japanese policemen don't understand American slang. American cop shouts at Japanese cops. American cop says to other American cop (while eating in Japan) 'you're not gonna eat that crap are ya'. American cop gets kicked twice real hard in balls but still manages to beat up Japanese bad guy. Two American cops' Japanese partner is boring. American cops have to teach Japanese cop to be happy and understand how to think for himself.

I'm a fan of Asian gangster/heroic bloodshed flicks so I was looking forward to watching Ridley Scott's Black Rain which I knew was set in Japan and sort of 'US director goes the Japanese way and makes Japanese cop flick' well, I guess he did

but you can forget everything you love about gangster movies from Asia. This could have been really interesting and really good. Instead we get an American film about an American cop showing the Japanese police how to do things

THE AMERICAN WAY and how to catch gangsters in Japan!! Fortunately I didn't buy this time-waster on tape but watched it when it was showed on German tv. If you wanna watch a cool cop flick go watch HARD-BOILED once again!

version reviewed:  
Broadcast on the German tv station PRO 7, nicely letterboxed - just pity about the content!! how where's the toilet?!!

reanimate the old and longgone blaxpoitation genre. It would be nice, but since my middle name is pessimist I doubt it'll happen. But think of it dear reader wouldn't it be ecstasy to hear about the new release of 'The Return of Shaft' or 'Son of Shaft' or even 'Foxy Brown kicks ass again'? Ahhhhh. But until that happens, you can do much worse than go and see Passenger 57!

Version: released fully letterboxed on NTSC laserdisc in the US.

RTL



## GOOD TRASH on TEE Vee !

Waterproof waste bag. See instructions on reverse. This waste bag is provided for your use in flight to collect general waste. We will dispose of it after your flight.

When I first decided to make a listing of where to find yr good late nite trash on tv I for some reason thought there'd be lots to list but unfortunately that's not the case. If I hadn't glued the Bundy pic. on the top of this page I think I'd written about something else. Anyway, here's a list of the poor amount of amoralizing programs on tv in my 'hood (a mighty big one after we got satellite tv!):

hand to cabin crew for disposal.  
mode d'emploi, voir instructions au dos. Ce sac est à votre  
pour le ramassage de tous déchets. Nous nous en

sur cause de mal de l'air, prière de le remettre à l'un des

lehe Anleitungen auf der Rückseite, Bitte während des  
euteil stecken. Wir beseltigen ihn dann nach der Landung.  
ufdrankheit den Beutel bitte dem Kabinenpersonal zur

o bile. Vedere istruzioni sul retro. Questo sacchetto viene  
ri di cui vogliate disfarsi durante il viaggio. Dopo il volo  
rsonale.

mal d'aria, Vi preghiamo di volerlo consegnare al

Bolsa impermeable para desperdicios. Vea las instrucciones al dorso. Esta bolsa es para  
que usted pueda recoger los desperdicios durante el vuelo. Nosotros nos encargaremos de ella.

MARRIED WITH CHILDREN: TV 3 (Denmark) del  
on Thursdays. RTL (Germany) every day.  
TV 3 (Sweden) on Thursdays. کبس للہ

بالفضلات لتستخدمونه لجميع الفضلات العامة أثناء رحلة الطائرة. وسوف نتخلص من هذا  
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THE PRISONER: TV3 (Denmark) on  
and Wednesdays. Fridays

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بالتائرة لتتخلص منه.

वाटरप्रूफ़ बग... देश हमरी ओर देखें। यह पैला आपके लिये उड़ान के समय  
साधारण गन्दगी डालने के लिये उपलब्ध है। आपकी उड़ान के पश्चात हम इसे फेंक देंगे।

THE ADVENGERS: Every Sunday on TV1000  
every Sunday at 19.00. (Broadcast uncoded)

के लिये प्रयोग किया हो तो बायपास के किमी कर्मचारी को

BLACK ADDER: 3sat on Mondays.

اگر آپ نے یہ قیدیائی شل کے استعمال کیا ہو تو ہوائی جہاز کے مسافر کے سامنے رکھیں۔  
یہ قیدیائی شل

DARK SHADOWS (with Babara Steele):  
TV3 (DK) every Sunday.

and if you can watch FEMMEREN (Sweden) 入一般  
you can watch KUNG FU on Saturdays  
and Tuesdays.

Dats all folks!

— 乗客の方は、搭乗員にお手渡し下さい。



Remember them ol' stories 'bout them neat killings down in Texas, yeah sure but, hell, that happen a mighty long time ago infact 14 yrs have gone down the drain since then so why bring it all back now. Well ya sees there's just this problem, a whole lotta peoples have been found mighty dead on them Texas roads, them policemen thinks they're just yer everyday roadkills - and them newspaper-peoples think them policemen is right. But there's one fella who don't belive 'em, he thinks otherwise cos ya sees 2 of them kids who was killed all them many yrs back they had themselves a brother, an' he himself has come back to them Texas roads to hunt them chainsaw killers noone else belives exist.

14 yrs after Tobe Hooper made the notorious film THE TEXAS CHAINSAW MASSACRE he returned to the scene of the crime to direct a sequel; the TCM 2!

Remember the end of TCM where Sally finally escapes, (oh you haven't even see it yet aorry that I spoiled the end for ya ha ha) well she gets away but goes insane, tho before doing so she manages to tell her story. She and her brother

had another brother, Lefty Enright, who is a sheriff. During the past 14 years he's tried to find his lost

brother and the chainsaw cannibal killer maniacs from south Texas. Lefty is played brilliantly by psycho actor Dennis Hopper. The problem is just noone belives, or wants to belive, that the killers are still rnmang Texas after all

these years. One person, Stretch, a DJ from a local rock & roll radio station, belives him tho; she was in contact over the phone, and on-air no less, with two guys in a car when they got massacred by the killers; or ratherby Leatherface who's still alive and well after the first film. Not only was it broadcast live but she also has a tape recording of it. Lefty

gets her convinced

that she has to play it on the radio in order to find the killers. There's just one thing; instead of just finding out where to find the killers, Leatherface and his brother actually pays Stretch and her technician friend a visit late at nite at the radio station. Not so good! And from

then on the movie becomes gory, blood guahing and one of the most enjoyable splatter flicks alongaids with EVIL DEAD 2 and RE-ANIMATOR in my opinion. It is totally different from the original TCM; like, all the red stuff that you don't see in the first film you see here! Also one thing that differentiates TCM 2 from say EVIL

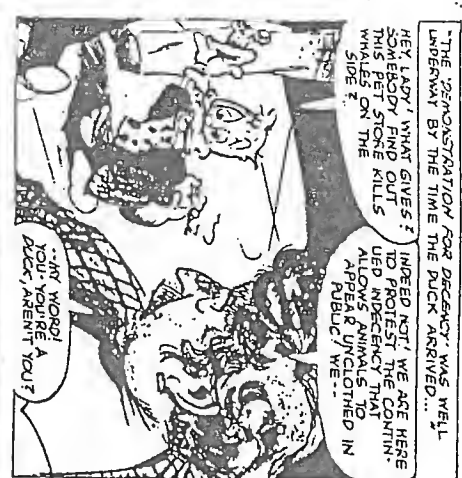


DEAD is that what went on in the EVIL DEAD had to do with 'the evil in the forests', and not just real people cutting other people up with a chainsaw. The TCM films have a more realistic atmosphere; which might very well also be the reason for TCM 2 to be totally banned in many countries and not 'just' cut like the case is with EVIL DEAD in for instance the UK. But on the other hand I guess if TCM 2 had been released in a cut form it would've clocked in after 65 min!! There's lots of gore and buckets of blood. Maybe the most talked-about scene is the chainsaw-up-the scene, but as I said there's heaps of stuff to keep y'all happy, and it's all done by Tom Savini.

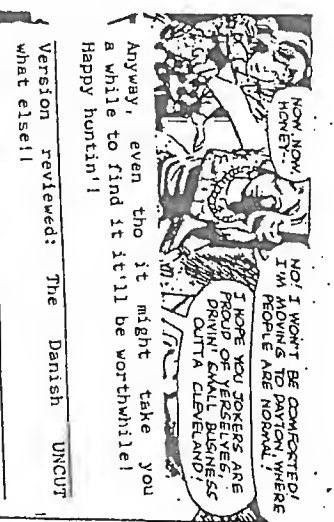
For some reason quite a few horror film fans have taken a disliking to the film saying it's no way near as good as the first one due to the black humour, the blood and this and that. You know it's so fucken stoopid these are the same people who'd have complained if the film HAD been in the same mold as the first one cos then it would have

been 'just a remake of the first one' and 'no originality' and fuckelse more!

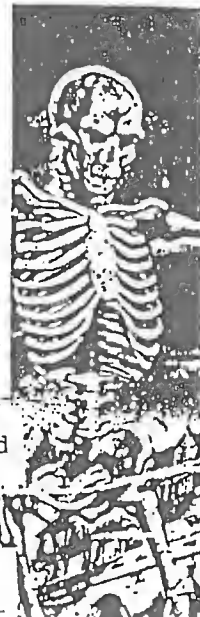
Underground splatter fans always brag about how independent splatter films are and that they don't follow trends like the 'Commercial' films, funny really cos it seems to me that it's almost a trend in many US/UK magazines & fanzines to discharge TCM 2 as worthless crap. So much for being underground and not 'singing the same song and dancing the same dance'! If some more people out there started to use their brains for thinking instead of their arse, and if they also began to think for themselves instead of just conveying everybody else's sorry excuse for an opinion, then maybe some more people would find out how much fun TCM 2 really is!



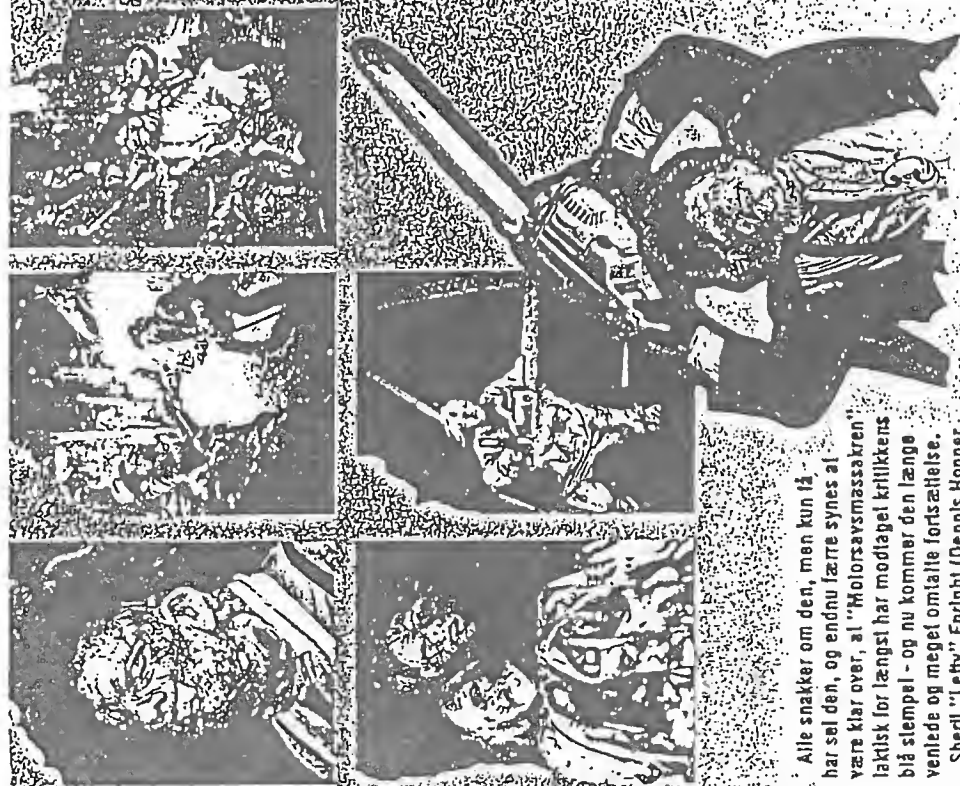
But even if you want to watch TCM 2 you might have a hard time just getting hold of the film itself; TCM 2 is totally BANNED IN BRITAIN, and also banned in every neighbouring country to Denmark; Sweden, Norway, Germany, Finland and it's one of the films still right-out banned in otherwise liberal Australia. If you are so 'fortunate' as to live here in Denmark it's a total different story; we have the same law as Holland and Belgium i.e. only age ratings and no censorship at all!!! (except for kiddie porn which is banned - of course!) You know it's really tragic; sometimes you hear about people in countries like the UK where fans have paid ridiculous amounts of money for originals or even shitty dupes. I've seen people selling copies of TCM at the Camden market in North London for £25. You can get TCM 2 original tapes here in Denmark for around 100 Danish bucks (ca £10). So instead of wasting yr money on shite copies knowing that fucked-up bootleggers earn big bucks you should rather try and order yr uncut originals from mail order shops over here. (see the WHERE TO GET THEM BLOODY THINGS article somewhere in these pages).







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## TEXAS CHAINSAW 2

Alle snakker om den, men kun få har set den, og endnu færre synes at være klar over, at "Motorsavsmaskinen" faktisk for længst har modtaget kritikkens blå stempel - og nu kommer den længe ventede og meget omtalte fortsættelse.

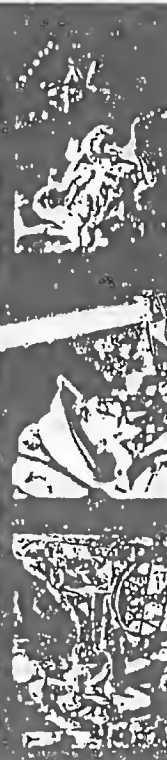
Sheriff "Levy" Enright (Dennis Hooper, der er onkel til to af de unge ofre fra den første film), har i 12 år været på jagt efter motorsavsmorderne. Et vigtigt spor leveres af discjockeyen Stretch som under en samtale med to unge mænd, som har ringet ind for at ønske en plade, hører dem blive myrdet.

Handlingen kulminerer, da Stretch bliver overfaldet af morderne på radiostationen og følger efter dem til deres hemmelige skjulested.

Her er endelig fortsættelsen til verdens mest omtalte film...



# TEXAS CHAINSAW 2



THE CANNON GROUP INC. PRESENTS "TEXAS CHAINSAW MASSACRE PART 2" CASTING BY DENNIS HOOPER. COSTUME DESIGNER: JERRY LANGE. MUSIC BY: JAMES NEWSON. EDITOR: LEE HOOPER. EXECUTIVE PRODUCERS: LEE HOOPER, JERRY LANGE, JAMES NEWSON. PRODUCED BY: LEE HOOPER. WRITTEN BY: LEE HOOPER. DIRECTED BY: LEE HOOPER.

En film af spændingsmesteren  
**TOBE HOOPER**

- manden bag "Poltergeist" og "Invasion fra rummet".

FILMNR.  
1056

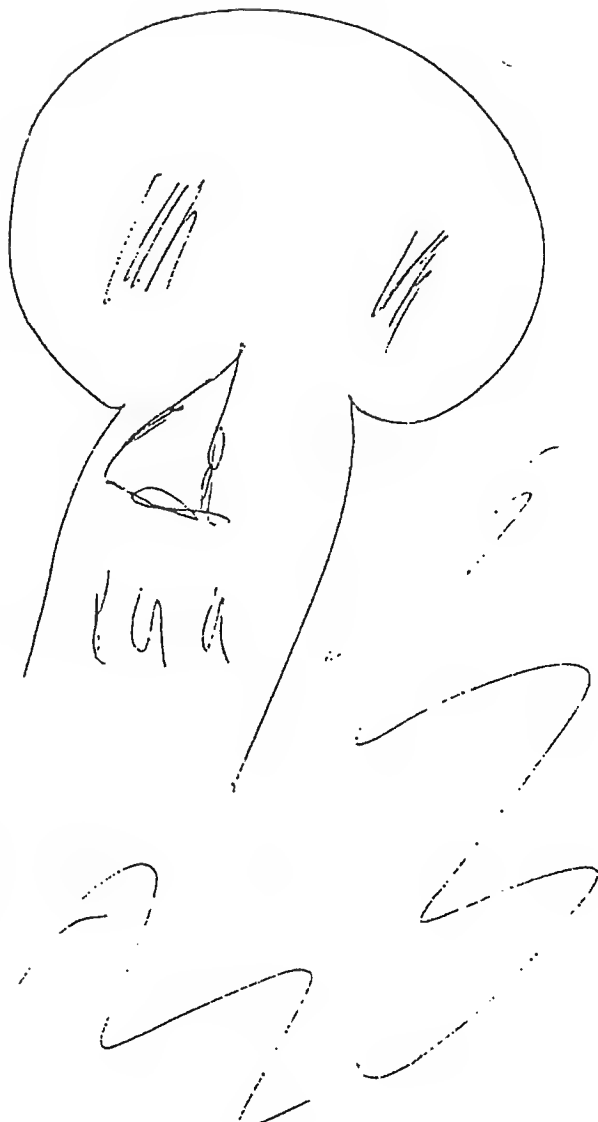
KØBSKASSETTE

Org.titel: Texas Chainsaw Massacre 2	Actiongysrer	Tilladt over 15 år
Farver	VHS	Dansk tekst
Spilletid: 96 min.		476 476
<p>Denne videokassette må kun sælges til privatpersoner af en af KAVAN's godkendte forhandlere. Tilbagekøb, ombytning eller lign. indbringes til kassettens ejer. Kassetten må kun benyttes til privat brug, d.v.s. til forevisning uden vederlag i private hjem. Det er forbudt at anvende kassetten til offentlig forevisning, herunder gennem kabel-TV eller lign. Udflejning, udlejning eller kopiering af kassetten er forbudt. Overtrædelse vil medføre straf og erstatningspligt og vil blive retsforfulgt af Foreningen af Danske Videogramdistributører.</p>		
KAVAN · 86 62 70 00	VARENR. 8465	5 708753 084654

THE RETURN OF ELVIS; Aloha from Heaven..  
dir: Martin Weinreich

B.I.B.'s first promo film has arrived!  
THE RETURN OF ELVIS; Aloha from Heaven..  
is released by the Aarhus based  
underground company Dark Productions.  
They've released other films but I  
haven't watched any of those.  
Elvis has landed from the beyond.  
He is on a mission of the utmost  
importance: to find the soul of  
rock'n'roll! I must admit I didn't  
recognize Elvis at first, I dunno  
why; maybe his sideburns weren't the  
same length as in the old days! Anyway  
he contacts a lowlife private dick,  
Clyde B Andersen, and together they  
go deep down in the dangerous crime  
world of Aarhus! On their way they  
come across the porno and drug kingpin,  
sleazy scum and more. There's slapstick  
humour, a gory guitar killing and  
Lolita dolls! It's of course all in  
Danish. The cassette cover quotes BLOODY  
DARLINGS's editor Lars Von Hegnet  
who wrote a 100% negative review of  
it except for one short line in which  
he praises the guitar killing. That  
line is quoted!!! I don't know how  
much the tape is but eh write to  
'em and ask.

Contact Dark Productions at Christian  
Baunvig, Korshøj 27, 8240 Risskov,  
Denmark.



A TAXING WOMAN  
aka Marusa No Onna/Die  
Steuerfahnderin/Skattepeigen  
dir: Juzo Itami (Japan '87)

Ryoko Itakura works for the taxation  
authorities. She has a boring haircut.  
She is always at work. We never see  
her private life nor family. If this  
was my only description of A TAXING  
WOMAN I guess you'd think the film  
was real crap but actually the movie  
is quite fascinating. It is also  
completely different from any previous  
movies I've seen. I mean who would  
ever make a film about tax collectors?  
(ok so the main character in A CHINESE  
GHOST STORY is a tax collector too  
but the film isn't about collecting  
tax now, is it!). Well, Juzo Itami  
did and what an exciting film it is  
too. There is no gore. In fact the  
only violence there is is a guy slapping  
a girl in the face so she gets a  
nosebleed. Noone gets their brains  
splattered all over the walls or anything  
like that! During the movie we follow  
Itakura in her work; from busting  
small milkbar owners, gamearcade owners  
and others. Their businesses might  
vary but they all try to get away  
not paying their taxes. Unfortunately  
for them the city has got Itakura!



# MORE STUFF FROM SIMON

## DOCTOR MORDRID

USA, 1992

D: Albert & Charles Band

P: Charles Band

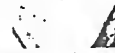
S: C. Courtney Joyner

W: Jeffrey Combs, Yvette Nipar, Jay Acovone, Brian Thompson...

The Bands have been grinding out increasingly lousier low-budget features on Charles' Full Moon Productions. The company started out pretty good and a couple of Albert Band films worth checking out are *Trancers* - a well-made and pretty clever Terminator meets Blade Runner Sci-Fi thriller with Tim Thomerson and Meridian - the most sleazy beauty and the beast version you'll ever see, with Sherilyn Fenn running around stark naked after 10 minutes, being drugged and getting raped by something that looks like a mutant version of Wolfman Jack!



This 72 minutes fantasy howl takes place in central New York where Anton Mordrid (Combs) lives in a magnificent apartment that looks like a medieval laboratory (with a Raven and all), enhanced with loads of TV screens and electric lights. He's a specialist on religion and mystical related murder crimes. He lives next door to Samantha Hunt (Nipar) who works with the police and they soon gets interested in each other. In the meantime Kabal (Thompson) cruise around the world stealing base ingredients for big time alchemistic evil-doing. Anton has to stop him and after some multiple dimension travelling, where we learn that Anton and Kabal are brothers, "one good and kind" and "one malevolent" (you figure out who's who) and Kabal is on his way to destroy the entire world - so what new?! As if this isn't enough trouble Anton is suspected for some killings in the neighbourhood and he gets in trouble with bone-head police officer



Tony Faudio (Acovone). At one point he even gets arrested, but with his super powers, and help from Samantha, Anton easily shakes the police. It all builds up nicely to the final encounter between Anton and Kabal. It takes place in a big museum and features flashes, explosions, magic, alchemy, lots of shouting and (poorly) animated, roaring dinosaur skeletons eating museum guards. And there is no prices for guessing who wins.

Combs and Thompson are great as always looking slightly mad in each their way and taking to each other like they were in a Shakespeare play. They actually were the reason I rented this in the first place. The FX are Ok and the acting is above what you'd expect from a production like this. Pretty good sunday afternoon entertainment and nothing more. The animals by the way, where provided by Cutters of the Cinema. Wow!



## NIGHTMARE aka NIGHTMARES IN A DAMAGED BRAIN aka BLOOD SPLASH

USA, 1981

D/S: Romano Scavolini

P: John L. Watkins

W: Baird Stafford, Sharon Smith, C.J. Cooke, Scott Praetorius, Nik Cribben, William S. Kirksey

This sleazy low-budget gore feature got a lot of attention when Tom Savini, who's credited as special effects director, claimed that he never worked on the film and threatened to sue the people behind it. When the film was released in America Savini got top billing on the ads and posters, probably because of the very unknown east. To avoid the law the name Savini's name was covered with tape on all the posters.

The film's about a seriously disturbed guy called George Tatum (Stafford). He has re-curing nightmares about a young boy chopping up a prostitute while she's sitting on top of his tied-down father. The young boy (Praetorius) turns out to be Tatum who apparently axed his father and the prostitute, who according to the end credits is supposed to be his mother. He's in a hospital in New York where he gets drugs and treatment. Neither works but his psychiatrist (Cribben) thinks so. Tatum is pronounced cured and he leaves the hospital and heads for Florida where he starts killing a lot of young girls and feels bad about it...afterwards.

He's especially interested in Susan Temper (Smith) and her annoying, young son C.J. (Cooke). Tatum terrorizes the family and their babysitter Kathy (Roman) throughout the movie and he slowly closes in on them. The killings are getting closer and closer to their house.

The film starts off in a breath-taking gory nightmare sequence but soon it loses pace and it gets pretty boring. The story is one enormous slasher cliché and even if Scavolini's direction in several places is good and innovative the story is too stupid. But gore-fans should stick with it. The last 15 minutes is a pretty good C.J. is the *Psycho* finale and it all ends in an extremely gory scene where the dying madman recalls the killing of his parents. One of the wildest and bloodiest axe-murder scenes I've ever seen!

Gore and sleaze fans will probably find this interesting now and then and the murders are very violent and bloody and well-made, though not really Savini standard. Jack Eric Williams' soundtrack is great and much better than this movie deserves. The running time is almost 100 minutes, which is about 20 minutes too much and apart from the gore this is actually pretty tedious. Leonard Maltin claimed that it should be rated D for "Disgusting". If only. Maybe D for "Dumbstruck".

Scavolini used to direct porno features. Does anybody know what he has been doing since this one?

## BLOODMOON

Australia, 1989

D: Alec Mills

P: Stanley O'Toole

S: Robert Brennan

W: Ian Williams, Helen Thomson, Leon Lissek, Christine Amor, Craig Cronin...

Aussie slasher flick that tries to combine maniac-on-the-loose elements with beach-party action and fails on both accounts. The killings are ineptly made and the rest is plain boring. It takes place at the two Winchester Schools: one for young men and one for young women. At night the lecherous young adults meet in the woods to have it off and from time to time some of them disappears. What we - the viewers - know is that they have been killed, had their eyes cut out and fingers cut off and then buried. Everybody else thinks they've just run off with each others. Mary (Thompson) is a nice American girl with a cute smile who falls in love with the local boy Kevin (Williams). They go to the dance hall together (where the most incredibly lame Kiss wannabes play), kisses in the bushes and generally have a really nice time. It's real Neighbours material. However life is bound to change as the killer have noticed them and he's out for their blood. He gets closer and closer - killing a lot of other teens on his way - before getting really close. It's clear from the start that the suspiciously (not to mention stupid) looking head master of the school, Myles Sheffield (Lissek) and his nympho wife Virginia (Amor) are involved in all the killings. But not until the final 15 minutes do we actually get to know how and why and



this is when things get interesting. Not plotwise though, only the killings start getting pretty graphic and effective. Director Mills seem to get everything going the way they should've been the whole film and the climax is pretty wild, violent and exciting even. People shot with guns and pump-guns, they get stabbed, gets their neck broken etc. All while it's raining with thunder and lightning. Pretty good actually. A shame it takes almost 80 minutes before it happens. How I managed to stay awake remains a mystery to me, cuz this is a boring as it gets. I'd rather sit through an entire Barry Manilow album than watch this turkey again.





## KILLERS ROMANCE

dir: Philip Ko (aka X.R.Tu)

Wow, I just read an article in Melody Maker about the new UK video label 'Made in Hong Kong' that has just released four HK movies

*Saviour of Souls, 2 of which I can't remember*

The Killer, letterboxed, in Cantonese with English subtitles. Major cool, huh!! And more will be released later. Makes me almost wish I had a job! Saviour of Souls, by the way, was shown recently on Danish TV. It was in Cantonese alright, but the bastards showed a cropped version (i.e. not letterboxed). Hopefully it won't be the last HK flick to turn up on Danish TV, but on the other hand knowing Danish TV, it probably will be. Anyway it might not be obvious from the above, but this is a review of Philip Ko's Killer's Romance.

Simon Yam plays the son of the head of a Japanese 'organisation' (i.e. triad, or in this case since it's Japanese, yakuza.) In the dubbed version that I saw Yam's character is called Jeffrey, but the Asian Trash Cinema book states that he's called Nidaine, so I guess it depends on which version you watch. Jeffrey's Dad is killed while making deals in London's Chinatown with a Chinese gang. Dad's closest colleague and longtime friend tells Jeffrey that the Chinese dunnit, and so because of the same code of honour you can find in all HK triad films, Jeffrey goes to London to settle the score.

While walking around the streets of London, a Chinese girl (Joey Wang from A Chinese Ghost Story in this version credited as Wang Tsu Hsien) asks him to donate money to a children's fund. He gives her a bundle of notes and leaves her startled. Then later we find the girl in a park where she's photographing some ducks or something. In the same park we find one of the Chinese triad bosses and his bodyguards. As you might expect, Jeffrey enters the scene and starts blowing them away. Accidentally the girl gets a pic of Jeffrey as he shoots the boss. When she gets home she develops the picture and makes heaps of copies



to hang on the wall. Yes, she's in love!  
I'm not really gonna tell you more about the plot. I mean, the film is called Killer's Romance, right? But I will tell you Killer's Romance is well worth tracking down. True to the HK gangster film tradition the film has lots of violent shootouts. As with other HK triad movies, it probably would never have been made if John Woo hadn't begun this never-ending parade of cool violent gangster

flicks. It is no surprise that Killer's Romance is no way near as good as The Killer or any of Woo's other movies. Nor does it have the same style, but then what does? I mean, when you compare Herioc Blooshed movies made by any director to John Woo's, the others all fall flat. So even this film doesn't equal Woo's outings it's quite good, and Simon Yam has often proved himself to be a capable actor (see Full Contact, Bullet in the Head and others).

# THE GERMAN DJANGO MASSACRE

Thru out the yrs a lot of 'Django' films have been made. There have been released some thirtysome 'Django' movies. Many of these have little to do with the real Django character. I must admit I don't like the American westerns very much except for the outings of Clint Eastwood, but on the other hand; he got his 'pasta-education' by doing the \$ triology in Italy. Personally I much prefer the spaghetti westerns. They are so much cooler; there are no real heroes, everyone is bad, they are cynical, violent and the good guys DON'T wear white! One of the original Django movies, VIVA DJANGO, turned up on German tv and I was quite excited about it but my excitement dropped quite quickly while watching it: it was just like an ordinary Trinity film. What a bummer! It had nothing in common with Sergio Corbucci's original DJANGO. Later I got the chance of buying the Danish video release quite cheap, so I thought: what the hell - it might improve to watch the flick in English instead of German. When I watched my newly purchased tape I got a bit of a shock. The film was everything I love about the pasta western genre; it was cool, cynical, violent and well, a real Django movie! What, such a difference just because of a different dubbing I hear y'all cry out. Well, not quite! You see them German Germans thought it was a good idea to change VIVA DJANGO, into JOE DER GALGENVOGEL, a non-cynical, non-cool and almost non-violent moralic kiddie film!!! I kid you not! The old Trinity films (starring Bud Spencer & Terence Hill) were/are very popular in Germany and believe it or not, VIVA DJANGO is released as a bloody Trinity film! Even tho only one of the 'Trinity bros' is present! The grim tone of the film is totally gone, and it's been cut beyond comprehension. The EU should make a law against these German lederhosen censors!

Anyway, here's first a short run-down of the story line and there next I'll compare the uncut version with the butchered version.

JE'EMBRASSE PAS!! DON'T KISS!

new future with the help of his family. The film is a tribute not only

VIVA DJANGO  
Danish title: MIT NAVN ER DJANGO.  
German title: JOE, DER GALGENVOGEL

dir: Ferdinando Baldi, 1967.

Django (Terence Hill) is hired to transport some gold from one town to another. With him in the wagon is his wife. They get attacked by a some bandita hired by a politician named David Barry (Frank Horst). The gang kill Django's men and wife. Then some time later Django is working as a hangman. He has a system: instead of killing the outlaw he saves them and they form a gang so they can take revenge. VIVA DJANGO is a great spaghetti western and the title track, YOU'D BETTER SMILE by Nicola Di Bari, is one of the best I've heard!

VIVA DJANGO VS JOE, DER GALGENVOGEL  
uncut running time: 1hr, 28min..  
cut German version: 1hr 21min.

I'll try and list the biggest differences but to list them all would be very time consuming: it'd take me, like, a week or so. So you can forget about a perfect fully detailed comparison! Anyway, here goes:

1: Only the main actors and most important, or what the Germans thought were the most important, crew-members are listed in the intro credits. The uncut credits run for much longer.

2: duel in 2nd scene. Dialogue changed in Ger. version + extra reply by David Barry. Dean says to Django in org. version: 'Better stay outta this boy, you'll find it's hopeless'. In the Ger-version he says that if the fat One had been there (referring to Bud Spencer/the other Trinity brother) then things would've been different. A fight breaks out. It's much shorter in the Ger. version and Django (or 'Joe' as he's called in the German version!) says funny things. Barry asks Django if he wanna work for him. In the org. Django just says no and suggests that Barry quite doing dirty work. In the Ger. Joe talks about the Fat One and points out much more that the answer is definitely a no.

3: Wagon/transport scene: In the org. version Django is talking to his wife. In the Ger-version she is just a some woman travelling along. Later in that scene she gets killed and I guess the Germans thought it would too harsh for German kids to see the 'hero's' wife getting killed! In the org-version all Django's men and wife are killed by a gang of bandits. You see them all get killed - this scene is heavily cut in the German version. All the shots of the men being shot are gone and the shot of a guy shooting Django's wife is gone too even tho you didn't actually see her die in the original version coz she was inside the wagon!

4: Grave digging scene: Django buries his wife and makes a fake grave for himself and puts a sign with his name on it. This is cut out of the cut version since he's called Joe instead of Django.

5: Old man/parrot scene: Old feller talks to someone on the phone and after that he talks to the parrot. In the org-version he's just talks like any old feller but in the German dubbing he talks 'funny'. Then in the org. he sits down at a table, looks up and discover that Django is sitting at another table - in the Frankfurter version he knows that Joe is there and just starts to talk to him again. In the org. they talk about hanging people, in the Ger. the old feller tells Joe it's no good thinking of revenge and some more moralizing. In the German dubbing the old geezer is made into a kinda 'wise old man'!

6: 2 hanging scenes: Django hangs two men. Then later at night he comes back and cuts them down. They aren't dead due to a special jacket with a hook Django gave them when he came to get them in jail. In the German version Joe starts to narrate/talk to himself!!! The second hanging is cut from the German version.

7: Graveyard scene: Django and one of the 'hung' men dig fake graves. Django tells him to go to a hide-out. Django knows. His family is waiting for him. In the sausage version Joe tells him NOT to contact his family!

8: Garcia's hang scene: Garcia's wife

is whipped by a bad dude, this is cut from the German version.

9: At the hide-out scene: In the original scene Django tells his gang what to do. Three of them don't wanna stay. Django tells them it's too late to leave; there's a duel and Django kills two of them and Garcia the last. Django thanks him. In the German version it's all changed: Joe 'talks' to himself again and says he thinks three of his men are bad dudes who're gonna make trouble. The men wanna go on a revenge spree. Joe tries to talk them out of it and THE OTHER MEN IN THE GANG kill the three!!! And Joe blames them for the killing!!!

10: 1st Burning down house scene: A guy gets whipped a number of times, in the Ger-version he's only whipped once. 2nd scene: Gang enter bedroom and whip man and wife in bed. In the cut version you only see the men whip once and you don't see the man & woman in bed.

11: Garcia shoots men scene: In the org. Garcia shoots two of his men. In the German version he only shoots once. It's so fucken funny cos one of the two guys survives and when Garcia and the rest of the gang is gone the guy gets up and rides into town, the thing is just that it's the guy who doesn't get shot in the German version. Censor fuck up or what!

12: Django gets beaten up scene: In the original Django gets severely beaten up, most of it is cut out. In the Ger-version, Django gets beaten up a second time, the whole scene is cut out of the German version.

13: Burning saloon scene: Django and the old feller shoots a lot of men coming out of the saloon one by one. Most of it is cut out in the German version. Django is in the burning saloon with the guy who led the attack where Django's wife was killed. He shouts this to him 'do you remember 5 years ago...' etc. In the German dubbing he just want the guy to give up. Then in the org. the guy is set alight and burnt alive. It's all cut out of the German version.

14: River scene: Garcia shoots his whole gang while they're crossing the river. Most of it is cut from

ated for Best Foreign Film at the 1993 Academy Awards.



CONT. FROM PAGE 27,

(glad she wasn't a Poll tax collector in London a few yrs back!!). She takes pride in doing her job well but she is not 'out to get the people who try to cheat the tax system', she only does her job as she says in one scene. The film is in no way a funny film and it couldn't be any further from the slapstick humour found so often in Hong Kong Chinese movies. It does however have some humorous moments; in one scene Itakura and a group of male colleagues are searching a woman's house to find a key. Well, she says she hasn't got it. They look everywhere but they can't find it. Then one of them says she looks like she has got it under her blouse. Well at first she just denies but then she freaks out and starts to pull off her clothes: blouse, bra, her other clothes and at the end she throws her knickers at them and lays down on the floor and demands that they

check her 'up there'!!! At this stage the male Japanese are mighty embarrassed! It's hard to give justice to a movie like A TAXING WOMAN in a review, and I can't really explain why I like it; I just think it's a cool movie. It's kinda weird but not in the sense of David Lynch-weirdness. If you don't necessarily think that Asian movies all have to be no-holds-barred bloodshed flicks then go on; have an open mind and have a go at A TAXING WOMAN.

Broadcast over the German/Austrian/Swiss Satellite channel 3SAT.

17: Eng scene: Django comes silently riding towards Garcia's wife's house. You only hear the truly cool typical spaghetti western music. Django hands over some money to Garcia's wife and child, he says: 'take it, it's for you'. Then he rides away without a word. In the German version they spoil the ending like they've spoiled the rest of the movie. While riding towards the house Joe keeps on babbling, and he keeps on talking to the Intr. Garcia's wife. Then when he rides away he informs us that he is tired of being alone and that he's gonna team up with the Fat One even if he's gonna have to ride 1000 miles. THE END. Phew!

As you can see from the above the German version of VIVA DJANGO is quite different from the uncut/un-altered version. Usually I'd never suggest to people that they should watch a cut version of a film if they could get hold of an uncut version. But if you wanna watch something totally awful but hilarious in its extremely tasteless way then go watch JOE, DER GALGENVOGEL. It's a riot! On the other hand if you wanna watch a great & cool pasta western then go watch VIVA DJANGO. And on second thought; go watch the original version and fuck the German mackwerk! Adios gringo.



Ger. version.

15: Hired killer scene: 2 men on horses attack Django, he shoots them both. In the cut version he only shoots one of them. And here comes the most memorable of all cut/alterd scenes I've ever seen! A hired gunman is pointing a gun at Django. He then tells Django to bend down and give him his gun which is on the ground. Django picks it up and shoots the guy in the left eye. The man lies screaming on the ground and Django walks away without a word. Now hold on: in the German version Joe starts to narrate again saying stuff like 'this is a cold hearted killer' even when the gunman talks to Django/Joe he still narrates so you can see the killer is talking but you can't actually hear what he's saying! Then Joe says: How was that old trick; shoot just past his eye and then blow power in his face' ha ha this is so bloody awful it's funny! Then Joe turns around while still talking to himself, and the guy on the ground is cursing Joe. Ahh there should be a law!!!

16: grave-yard scene: This scene is almost a remake of a scene in the original DJANGO film where Django is waiting by a coffin for a huge gang of bad dudes who're coming walking towards him thru the main street of the town. Django then opens up the coffin, pulls out a machine gun and shoots them all. In the final scene of VIVA DJANGO he is digging at a grave yard. David Barry and his big gang are coming towards him thru the grave-yard. Django finally gets down to the buried coffin; opens it and pulls out his old machine gun. He then shoots them all except Barry. Barry tries to escape riding out of the grave-yard. Django shoots him in the back. In the German version Joe doesn't shoot very much and you don't see the men die and they cut the film so it looks like Barry gets away. A hero can't go round shooting people in the back! I don't think these Germans ever understood the whole essence of spaghetti westerns!

Mini poster for the great Australian vampire splatter flick BLOODLUST.

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in a film by RICHARD WOLSTENCROFT and JON HEWITT

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MICHAEL HELMS • ESME MELVILLE • JOHN FLAUS • RANDALL BERGER and PHIL MOTHERWELL as Brother Bem



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Special RMIT CATALYST lunchtime screening Tuesday April 7th at 12.30pm. All RMIT students \$5